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ABSTRACT

These 12 articles focus on the theme of the arts in gifted education and nurturing artistic talent in the schools. "The California State Summer School for the Arts and Some Thoughts on Advocacy for Arts Education" by William Cleveland describes a program for artistically talented high school students and proposes a workshop based advocacy strategy. "Improving Art Education: The Getty Program" (Leilani Lattin Duke) describes the discipline based art education program of the Getty Center for Education in the Arts (California); "Five Proven Ways to Incorporate Art in Every Classroom" (Jerry Chris) offers teaching strategies such as character analysis and artist roleplay. "Fullerton Arts Program Helps Identify Talented Students" (Lauralyn Eschner) describes a program based on collaboration among the community, artists, and the school district. "The Arts: Of, By, and For Gifted and Talented Students in Garden Grove" (Jean Drum) describes a program offering intermediate and secondary students experiences in drawing, painting, photography, video, and music. "Conservatory of Fine Arts in the Los Angeles Unified School District" (Sheila Smith) describes a Saturday university-based program for students in grades 3 through 12. "Pageant of the Arts: An Integrated Arts Program" (John Blaydes) suggests how the study of various art styles and artists can be integrated with academic content. "The Impossible Dream" (James Haslip) recounts how one elementary school placed the arts at the center of the curriculum. "Scholarship and the Arts: The Scholarship Programs for the Gifted and Talented at the Idyllwild School of Music and the Arts" (James Zuberbuhler) reports on this private school's emphasis on the performing and visual arts. "Los Angeles County High School for the Arts" offers a brief program description and eligibility requirements. "Summer Music and Art Sessions" (Marie Walsh) describes a summer seminar, a summer institute, and a music academy of the West. "Teaching Toward Intuition: Waldorf Schools" (Dennis Klocek) presents the philosophical basis of the Waldorf art education program. "Show Me: Recognizing Spatial Intelligence" (M. Fleming and V. Blake) offers specific suggestions for identifying and teaching spatially gifted students. (DB)

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THE ARTS

The California State Summer School for the Arts And Some Thoughts on Advocacy for Arts Education

by William Cleveland

In the early 1980's it was becoming increasingly clear that the effects of more than a decade of budget cuts and layoffs had dramatically reduced the availability and effectiveness of arts education in the state. It was also apparent that large numbers of California's most talented and creative young artists were leaving the state to attend arts training programs in New York, North Carolina, Michigan, and other states – and staying on to live and work where they went to school. In response, arts educators met with representatives of the state's major fine arts institutions, university arts schools, and the entertainment industry to investigate partnerships that would strengthen California's arts education infrastructure.

The establishment of the CSSSA was one outcome of these discussions. The intent was to provide a training ground where the resources of these disparate, yet interested partners would be made available to future generations of artists. Another goal was to dramatically raise the standards, visibility, and prestige of arts education in the state and provide a laboratory where artists and educators could generate new curricula reflective of our cultural diversity and the uses of new technologies in arts education.

The School

The CSSSA that emerged, after three and a half years of legislative effort, is now entering its fifth season. The school is a training program for extraordinary young artists of high school age, open to students attending any public or private secondary school in California. The sole criterion for admission is an applicant's potential for professional development as demonstrated through audition, portfolio review, or screening. The CSSSA faculty is composed of professional artists and arts educators in the six disciplines taught at the school: creative writing, dance, film and video, music, theatre arts, and visual arts and crafts. Faculty members are selected on the basis of their own artistic excellence in their art forms as well as their teaching abilities. In 1991 the school will be located at Mills College in Oakland and will move to the California Institute for the Arts north of Los Angeles for 1992, 1993, and 1994.

Each summer CSSSA establishes a new educational community of nearly 100 professional artists and 400 students. The residential program is intense, placing as much emphasis on the creative process and interdisciplinary collaboration as it does on artistic technique and interpretation. As a result, the curriculum is filled with such classes as modern dance choreography, electro-acoustic music composition, narrative photography and improvisational theater. The more traditional, large-scale, labor-intensive artistic productions have not been central to the program. In fact, much of the course work challenges students with subject matter that, for them, is new and unexplored. CSSSA participants are expected to take creative risks, solve new problems and exercise imaginative discipline. The result is a uniquely supportive artistic environment in

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EDITOR'S COLUMN

Jody Hess

With this issue, the *Communicator* welcomes Jean Drum as Assistant Editor. When we advertised in the January issue to fill this volunteer position, Jean called to express her interest. As we talked, I was impressed with Jean's enthusiasm, ideas, and intellectual curiosity. I hoped she would take on the challenge!

At the same time, though, Jean expressed some reservations. She wondered if, as a classroom teacher, she would be able to find the time necessary to do the job. And, Jean wondered, "Isn't it most members' perception that district coordinators and university people would be the ones who have the expertise needed for editing?" The answers to her questions are "yes" and "no."

The *Communicator* is a time-consuming job! But, thanks to Sharon Mountford, who is responsible for all of the word processing, layout, proofing, and mailing, the editor's job becomes one of contacting the writers, choosing and editing copy, and writing a column such as this one.

Our guest editors help us enormously by suggesting potential authors and reading the copy for content. Other experts serve as an editorial board.

Yes, the *Communicator* takes time and energy to produce, but the more help we have, the lighter the load. And, CAG is lucky to have a supportive group of experts who are outstanding in their fields.

What is missing from this picture? YOU! The *Communicator* needs more of you, our membership, to help.

We welcome submissions from classroom teachers, some of whom you will read in this issue. (In fact, Jean Drum's article about the GATE arts program in Garden Grove was a result of her taking the plunge to research and write about her own district's exemplary program.)

We need more of you teachers to write about your own experiences with GATE students. And we can help you get your article in shape to publish.

We need you to have your students write for us, too. Student essays about school activities and their opinions about issues important to them in education make for great reading! Ask your students to give advice for teachers and parents about what life is like from their point of view.

And, we especially need parents to get involved with every issue of the *Communicator*. We need you to write about raising your gifted children, making the school system work for your child, and what you and other parents are doing locally for gifted students.

Would any parents out there be willing to become contributing editors? Would you help us find authors who can speak directly to parents' needs? Please consider volunteering your time to make the *Communicator* the best voice of our association that it can be!

(September's focus will be Thematic Instruction. Themes for future issues will be Leadership By and For the Gifted, and Vocational and Career Education.)

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Submission of material

CAG encourages all interested parties to submit articles for publication. All submissions will be given careful consideration. Photos and camera-ready artwork are particularly desirable. Send all material with your name, address, and phone number to Jody Hess, Editor, 5430 West 138th Street, Hawthorne, CA 90250; 213/643-7426.

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PRESIDENT'S COLUMN

Sandra Kaplan

In a science class, the teacher has concluded the discussion of the skeletal system by presenting the class with five pictures of the human body. One picture illustrates Picasso's cubist perception of the body. Another picture portrays the body from Reuben's perspective. Two pictures are depictions of the human body from the sculptures of Rodin and Giacometti. Finally, the students are shown Modigliani's interpretation of the human body. The students are asked to discuss why the body has been illustrated so diversely when all bodies basically are formed by the same skeletal system.

In a social studies class, the teacher is discussing the theme "Rights." First, the students are asked to define the historic meaning of the theme by taking notes from a collection of 1960's folk songs they are listening to during the class period. Second, the students are expected to locate evidence of the theme from their observations of Diego Rivera's murals.

In an English class, the teacher is asking students to determine the relationship between expressing ideas in the written form and style of the novel and in the written form and style of lyrics in music.

In a physical education class, the teacher/coach is preparing students to analyze a dance sequence. These varsity basketball players are expected to define the movements in dance that are common to movements in playing basketball. The purpose of this comparison is to promote awareness of the basic physical actions necessary for adeptness and aesthetics in physical expression. As a consequence of this lesson, a ballet teacher will work with the basketball team to improve their understanding and approaches to particular plays in the game of basketball.

Each of these classroom vignettes describes the uses of the **arts as a resource**. The concept of extending meaning and improving comprehension is fundamental to using the "arts as a reference." Similar to the use of other printed and non-printed sources as references, including the arts as a reference to the curriculum provides historic, social, and personal perspectives, additional complexity and abstractness of subject matter, and extensions of learning that have the potential to motivate ventures into new areas of intellectual inquiry and personal endeavor. Using the arts as a reference is not just integrating the arts into a curriculum or unit of study. Whereas the integration of the arts often is seen as using the arts as a medium to further expression, using the "arts as a reference" is using the arts to further knowing and understanding of subject matter. In this context, the arts augment the teaching and learning of the curriculum, and provide alternatives to investigate and to learn more about an area of study.

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TechNet will return in the Fall

THE VIEW FROM SACRAMENTO

by Barbara Brandes

The fifth and final teleconference/staff development day for the first year of "Building a Coalition for Excellence: Project Open-GATE" took place on May 9. Having reviewed both the participant evaluations of the teleconference and activities as well as the plans that districts developed as one of the activities, we are pleased with the steps that participating districts have made in implementing the goals of the project. I want to thank all of you who have participated in the project this year and to invite you, as well as others who may not have participated this year, to attend project events during the 1991-92 school year.

The consensus among the participants and facilitators clearly points to the need for efforts to be focused on developing guidelines, principles, and examples of the appropriate differentiation and extensions of the curriculum that will provide challenge and advanced learning opportunities for gifted and advanced learners. Curriculum that nurtures academic talent was the topic of one of the teleconference/staff development days this past year, but we were only able to touch on the key issues. During this next year we plan to get into these issues in greater depth, working toward the development of a publication on curriculum differentiation that we expect to complete during the third year of the project (1992-93). In doing this work we will be looking to CAG as an organization as well as teachers and subject matter experts to help us move the state of the art forward in terms of curriculum differentiation within California's curriculum frameworks.

A second set of issues which we plan to address in greater depth next year pertains to improved services for underrepresented groups of students. The focus will be on understanding the impact of cultural diversity on the development and expression of academic excellence as well as the implications for practice. Participants will have an opportunity next year to read about, hear about, and view examples of strategies, programs, and practices that have proven effective in discovering, nurturing, and supporting excellence in diverse populations.

Many of you are aware that the U.S. Department of Education is coordinating the development of a national report on gifted and talented education. This report will articulate a national perspective on gifted education that will be the first formal statement of national perspective since the Marland report. The directions suggested by this report will generate lively discussion and have considerable impact on programs throughout the nation. We plan to schedule a special teleconference (probably during March 1992) to provide a forum for discussion of this report. We will invite several representatives from the national committee to participate in a panel discussion of the report as well as a panel to discuss reactions and implications for California programs.

I will keep you posted through the *Communicator* as well as through other announcements as our plans and dates for events next year get firmed up. In the meantime I wish all of you a successful completion of the school year.

CALENDAR OF MEETINGS AND CONFERENCES

June 24-29, 1991
Autonomous Learner Model Conference
Estes Park, CO
Contact ALPS, 800/345-ALPS.

July 15-26, 1991
Confratute '91, Summer Institute on the Gifted and Talented
University of Connecticut
For information contact 203/486-3231

July 18-20, 1991
SENG (Supporting Emotional Needs of Gifted) Conference
Perspectives: Views of the Past – Hopes for the Future
Charlotte, NC
Contact Leona Gray, P.O. Box 2745, Dayton, OH 45401.

July 29 - August 2, 1991
Ninth World Conference on Gifted and Talented Children
Talent for the Future
The Hague, Holland
For information contact Conference Secretary, P.O. Box 463, 6500 AL Nijmegen, The Netherlands.

August 4-7, 1991; Preconference workshops – August 2-3, 1991
Conference on Critical Thinking and Educational Reform
Teaching Students Intellectual Standards...
Sonoma State University, Rohnert Park, CA
For information call 707/664-2940.

August 5-9, 1991
Fifth National Institute on Students at Risk
How to Help Bright Underachieving Children
Oconomowoc, WI
A "learning fest" for children ages 6-13 is offered in conjunction.
For information call 800/475-1118.

February 21-23, 1992
30th Annual CAG Conference
Long Beach, CA
Call for presenters on page 39.

Improving Art Education: The Getty's Program

by Leilani Lattin Duke

Arts Education for All Children

Student art can be a joyful thing. Whether it rises to the level of prize-winning exhibitions or simply decorates the halls of an elementary school, children's art is always fresh and uplifting. Such displays are the most visible signs of how highly art education is prized in a particular school. Ironically, the success of such activity can obscure, and may even contribute to, art education's Achilles' heel: the majority of high school students who never participate in an art class of any type.

According to the U.S. Department of Education, less than 20 percent of an average high school's student population enroll in an art class before graduation. This unsettling statistic shows how much more needs to be done to win a more important role for art in the general education curriculum for all students. Why shouldn't all students, and not just the talented and self-motivated ones, benefit from art? The Getty Center for Education in the Arts believes that the arts, in fact, are fundamental to every child's educational development.

The Center is dedicated to improving the quality and status of arts education in the schools across the nation, primarily by focusing its efforts on an approach to teaching the visual arts call discipline-based art education (DBAE). This approach includes content not only from art production (which is still of fundamental importance), but also art history, art criticism, and aesthetics.

DBAE requires that for art to become a more meaningful part of general education, instruction should be substantive and comprehensive, and should include written, sequential curricula that enable students to make the most of their own creative abilities for making art. But the student should also learn to grasp the cultural and historical contexts for art and be prepared to raise questions about the very nature of art.

The long-range goal of DBAE – to help students gain an informed understanding of art – is central to all of the Center's activities. These fall into five categories: the advocacy of art education in general and DBAE in particular; the professional development of teachers; the establishment of programs to demonstrate DBAE; the development of the theoretical foundations of DBAE; and curriculum development.

Advocacy

The Center's advocacy efforts are directed toward increasing the understanding of the value of art education and DBAE with the arts and education communities and among parents, policy-makers, and the general public. The Center certainly cannot claim to have all the answers, but it can, as it does, frequently sponsor national conferences and regional roundtables for discussing and debating the issues.

In January 1991 the Center held its third biennial conference, which explored arts education and technology and showcased applications of technology to both visual and performing arts education. As with its first two conferences, the Getty Center will make available printed proceedings and videotapes to all who are interested.

A number of national organizations in the art and education fields now support the Getty's efforts. For example, in 1989, the Center and the National PTA launched a three-year pilot project to raise the awareness of parents about the importance of art education for children.

In the first phase, 53 local PTA chapters nationwide hosted meetings to discuss how parents could support art education in their local schools and encourage their children's interest in art at home.

The second step, now in progress, builds on the first phase. Using materials developed at the nationwide meetings, 100 chapters from each of three states (California, Nebraska, and South Carolina) are devoting monthly meetings to art education and to strengthening their schools' art programs.

At the conclusion of the project, the art education advocacy materials that have been developed will be revised and made available at a nominal cost to all PTA chapters throughout the country.

Also, the National School Boards Association is collaborating with the Center to produce a visual-art education policy manual for use by

school board members nationwide. In addition, the National Conference of State Legislatures has joined with the Center to provide a guide to model legislative programs for arts education to be used by state legislators. And in 1990 a pilot project was launched with Standard Brands Paint to distribute brochures on the importance of art education to purchasers of art materials in all of its California stores.

The Center also advances the cause of art education and DBAE through videotapes, publications, and staff presentations at education conferences. Its most recent video project, a 15-minute production entitled "Arts for Life," was released in June 1990.

Professional Development

To familiarize both general classroom teachers and art specialists with DBAE concepts, the Center conducts several professional development programs. For the training of new teachers ("preservice" training), the Center has awarded contracts to several colleges and universities to devise plans for incorporating or strengthening DBAE in their preservice curricula.

Contracts were also awarded to 10 universities that had participated in a Center-sponsored seminar, "The Preservice Challenge," held in 1987 at Snowbird, Utah. The conference resulted in a wide range of highly creative approaches to training new teachers in DBAE. A team at the University of Nebraska, for example, designed a three-part course in which preservice teachers first studied DBAE theory, then designed and taught a sample course to elementary school students.

Northern Illinois University came up with an innovative lesson organizer, the Aesthetics Resource Box, containing index cards color-coded according to four major questions about art. Brigham Young University devised a studio art course that was augmented by concepts from art history, aesthetics, and criticism. The universities were later awarded one-year extension contracts to make their course curriculum and materials available to other art education departments around the country.

A similar project is underway at California State University (CSU), a major force among teacher education systems in the nation. Comprised of 19 campuses and graduating 80 percent of the teachers in California and 10 percent nationally, CSU can be a powerful model of how staff development in DBAE can work in large public institutions.

Inservice training has been a major focus for the Center since 1982, when it established the Getty Institute for Educators on the Visual Arts as a research and development project for implementing DBAE in Los Angeles County school districts.

This pilot project has been a success. Today, 34,000 students in 21 school districts are receiving discipline-based art education instruction. This instruction is provided by the 1,130 teachers who attended the Institute's three-week summer staff development programs between 1983 and 1989.

The Getty's involvement in the Institute has concluded, and three district-run institutes are now carrying on the DBAE programs. The methods developed by the Getty Institute are being made available to interested school districts nationwide through support from the National Diffusion Network, a program of the U.S. Department of Education. Meanwhile, the Center is training a pool of consultants qualified to assist districts wishing to develop DBAE programs.

Demonstration Models

DBAE is not a rigid program that can simply be superimposed on a school district. Indeed, it is a flexible approach that can, and should, be adapted to local needs and cultural mixes. The Center promotes different approaches to implementing DBAE across the country by supporting the efforts of other organizations to develop their own programs. Its first grants, awarded in 1985 to 1987, went to four school districts – Provo, Utah; Robbinsdale, Minnesota; and Portland and Eugene, Oregon. The results are now being evaluated.

A more ambitious program began in 1987 with the awarding of planning grants in eight states. The program became fully operational in 1989 with five-year, $625,000 matching grants to six consortia of universities, school districts, art museums, state departments of education, and other cultural organizations in Florida, Minnesota, Nebraska, Ohio, Tennessee, and Texas.

These grants helped establish regional institutes that can demonstrate the effectiveness of DBAE in a broad range of communities. In 1990, these institutes served close to 60 urban, suburban, and rural school districts, as well as art museums and universities in their own and neighboring states.

DBAE Theory Development

In order to refine and extend the theoretical foundations of DBAE, the Center commissions and publishes scholarly essays, monographs, and studies. It also organizes seminars, such as "New Voices and Multiple Perspectives of DBAE," held in May 1989. More than 130 art educators spent three days presenting and responding to papers and discussing the nature of DBAE. The presentations were published as a volume in 1990.

Also in 1990, the Center published monographs by three noted educators: Dr. Rudolf Arnheim, psychologist and art educator; Howard Gardner, professor of education at Harvard University; and Stephen Kaagan, former Vermont Commissioner of Education.

Now in the works is a five-volume series designed to help translate discipline-based theory into practice. Published for the Center by the University of Illinois Press and edited by Dr. Ralph A. Smith, professor of cultural and educational policy at the University, the series, entitled *The Disciplines and Art Education: Contexts of Understanding*, was recently launched with the publication of the first volume.

In 1989 the Center began a joint project with the Educational Resources Information Center (ERIC), a program of the U.S. Department of Education. ERIC, which monitors, acquires, and processes professional literature from broad areas of education, is a world-wide resource with more than three million annual users of its 16 bibliographic databases. Now, with Center support, the ERIC Adjunct Clearinghouse for Art Education makes art education more accessible to scholars and students.

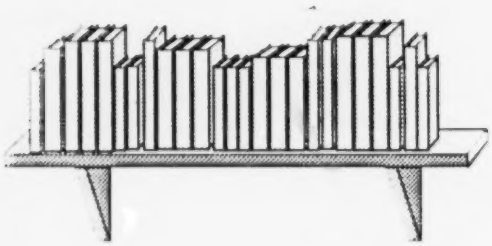
Curriculum Development

Commercial curriculum publishers have tended to overlook DBAE until recently. To help rectify this situation, the Center established the Curriculum Development Institute (CDI). Art teachers, museum educators, and curriculum and discipline experts collaborated to design, develop, field-test, and disseminate prototype DBAE lessons for elementary, middle, and secondary grades. These prototypes are intended to demonstrate the range of forms DBAE can take and to stimulate further curriculum development efforts.

As the populations of America's schools becomes more culturally mixed, the need for teaching materials featuring images of culturally diverse works of art has concerned the Center. In 1990, it launched a multicultural art print series by publishing poster-size, color reproductions of five works each from the California Afro-American Museum and the Pacific Asia Museum. Eventually, the series will include 40 more posters from eight different museums.

These Center programs cover a wide range of activities. Through all of them, the Center hopes to contribute to improving visual art education. Information about the Center's publications may be obtained by writing:

Getty Center for Education in the Arts
1875 Century Park East, Suite 2300
Los Angeles, CA 90067-2561



BOOK SHELF

Science Fair by Randee Flair and Barb Smith. Published by Danav LionPress. Reviewed by Judy Jimenez

Science Fair contains a wealth of information valuable for organizing and executing a successful science fair for middle school students.

The format is simple, attractive, and sequential, with information organized into three sections: Organizational Notes, Student Pages, and Judges Pages, Letters, and Certificates.

Of special value to a busy teacher are the detailed planner's schedule, checklist, and copy-ready materials for students, judges, and parents.

Suggestions for students are based on classifying projects into experiments, models, demonstrations, and collections. A student checklist is included to facilitate organization and keep students on schedule. Suggested topics and questions, ideas for presentation, and a model project based on scientific process are aimed at helping students feel comfortable with project standards and teacher expectations.

I highly recommend this book, especially for those new to science fair organizing.

Judy Jimenez is a science teacher and veteran of many science fairs in Montebello USD in the Los Angeles area.

Five Proven Ways to Incorporate Art in Every Classroom

by Jerry Chris

Long before man knew how to communicate through the written word, he loved to draw pictures on the walls of his cave. Several thousand years later, we still learn from those illustrations. Indeed, man's development as a civilized species can be traced through his art in all its forms. From the scratchings of these cave men, to the classical perfection of Michelangelo's "David," to the repetition of Warhol's "Soup Cans," we can discover the philosophical, political, and social underpinnings of every move man has made. But do we?

Unfortunately, not often enough. Caught in an endless sea of assessment testing, core requirements, and factual data, the teacher of honors level courses naturally pushes art aside and stockpiles it with other seemingly extraneous activities of which "I know I should do more" or "I'd love to do more if I only had time."

And what have we lost? A tremendous source of interdisciplinary information. An opportunity for individual, creative analysis. A constant reminder that beauty and goodness transcend time. An opportunity to show students that education is much more than nuts and bolts which, if not immediately applicable, are useless.

If we as teachers accept the blame for this loss, perhaps we had better seek out concrete ways to incorporate art into our classrooms without sacrificing too many precious minutes of time for required material. Here, then, are five proven ways to help accomplish this task.

1. Character Analysis

This activity provides an excellent opportunity for a one-paragraph writing experience in English or social science. Each student must select a painting (easily found in the 700 section of the school library) and analyze what he perceives to be the thoughts of a character in the painting. For example, in Rockwell's famous "Discovering Santa," is the boy, as he pulls the Santa costume from his dad's drawer, pleased with the confirmation of his suspicions or distraught over his unexpected discovery? In Homer's "Girl with a Pitchfork," is the main character, with a stern expression and firm grip on the fork, thinking of the work ahead, or of revenge on an unfair employer or even a former lover? Obviously, the student, not bound by right or wrong answers, remains free to analyze and pass judgement while venturing into the aesthetic realm. Limiting the choices of paintings to a particular time period will add further value and insight in the social science classroom.

2. Artist Roleplay

This assignment is designed to assist students in seeing the interrelationship of art, history, and philosophy. Each student will roleplay a famous artist, being careful to speak only in first person while making the presentation. Each presentation will be no more than five minutes long and must contain these essentials: 1) major influences, 2) typical themes, 3) predominant style, 4) significance of the work as a reflection of the times. A student portraying Salvador Dali, for example, must explain the influences of the 20th century world, his themes of juxtaposition and eroticism, surrealism, and his frustration at being trapped in a technologically absurd world. The student must dress the part and show the art work. 35mm slides, taken from art books, will greatly enhance the presentations since this allows projection to a size easily visible to the entire class. Laser discs of famous art works are now available. If done properly, the activity will allow exposure to a significant number of art works in a way which does not become tedious for the students. The teacher may utilize the activity as a break from regular subject matter, or may intersperse the work throughout the year as a means of introducing particular time periods or philosophical movements.

3. Art Parodies

Although exposure to art remains the real purpose of this assignment, healthy combinations of parody and current events should provide a great deal of enjoyment for the teacher and students. Each student will photocopy a "masterpiece" and then make several adjustments to "bring it up to date." For example, a student might begin with Van Gogh's "The

Plains of Craw," which depicts beautiful wheat fields, and replace a majority of the fields with barren, cracked land to show the plight of the current farmer. Monet's famous ocean scene, "Terrace at Le Havre," might suddenly have oil wells in the bay. Seurat's "Sunday in the Park" could be altered to include skinheads, rockers, and skateboarders. (Some may find this assignment a bit sacrilegious, but nothing can be much more sacrilegious than having students go through school without exposure to classical art!)

4. Art Juxtaposition

The fact that "history repeats itself" is a time-proven platitude which forms the basis for this project. In this activity, students will juxtapose photographs of current or historical events with classical art in order to show how the great themes in literature and history repeat themselves. For best effect, the teacher should make 35mm slides of both the art works and the historical photographs and should project them side by side using two projectors at once. Because in modern times the photographer's camera is everywhere, and because an artist somewhere, sometime has put just about everything on canvas, the possibilities are endless. For example, scenes from the Holocaust can be juxtaposed with the anguish of Munch's famous "The Cry." A teacher of the 1920's novel might show Benton's "City Activities," with its flappers and gangsters, opposite real photographs of that era. Added value will come when students begin to realize that only the faces change in history; the Chinese government's ugly repelling of the student rebellion in 1989 has been seen many times in many places, often closer to home than we would like to admit, such as in Philip Evergood's "American Tragedy."

5. Historical Art Interpretation

Two major movements seem predominant in the current social science framework: the incorporation of art and the utilization of writing in the curriculum. This activity will allow the teacher to do both. Students will analyze the characters portrayed in a famous art work and create a short story which portrays the events which led up to their placement in the picture. For example, in Emanuel Leutze's immortal painting of "Washington Crossing the Delaware," eleven other men fill the boat. Only half seem very secure in this adventure and three seem almost frightened. One seems to be hiding in the back. Three wear coonskin caps; three don officer's hats; one wears a Scottish tam. One's head is heavily bandaged, yet he is in the general's boat. The intent of the assignment is to "trick" the student into taking a very close look at a famous piece of art, to have him use his imagination, and to write creatively about what he sees. The emphasis must be placed on the content of the short story rather than the form so as not to turn the students off to the study of art.

In a technological world which daily seems to rob us of the opportunity to dream and create, the use of classical art in every classroom is a necessity. As more and more students find value only in what pays immediate cash dividends, the responsibility rests more and more with the individual teacher to expose these pupils to the imaginations of the past. The expression of dignity, a sense of our place in the universe, and an appreciation for the beauty and ugliness in everything appear to be much-needed lessons well taught through art. Hopefully, the activities suggested above will help to bring those messages home to the modern student.

Jerry Chris is a humanities teacher and International Baccalaureate Coordinator at Mission Viejo High School in Saddleback USD. A mentor teacher, Jerry is CAG's Orange Region "Teacher of the Year" for 1991.

For more information on activities see 50 Ways to Stimulate Low Ability and Reluctant Learners, Vol. 1, 2. *by Jerry Chris. (New York: Trillium Press).*

Leadership Training

Over 200 middle school students and advisors from throughout California will gather at Mills College in Oakland July 8-10 for leadership training sponsored by the California Association of Student Councils (CASC). All students are welcome whether or not they are currently holding an office.

Registration is $235 for students from CASC member schools and $275 for individuals who attend non-member schools.

Keynote speakers include John Alston, whose new book, *Story Power: Talking with your Teens during Turbulent Times*, will be featured in Walden Book Stores in July. Jane Taylor Wilson, a nationally known motivational speaker, will also be on the program. Workshop topics include public speaking, team building, conflict resolution, parliamentary procedure, building school spirit, noon-time activities, community service, and getting others involved. Students also meet daily in small groups to participate in structured exercises.

Contact CASC at 415/834-2272 for more information.

Fullerton Arts Program Helps Identify Talented Students

by Lauralyn Eschner

Children need to be provided with a broad range of opportunities to discover their talents and gifts. Fullerton School District has developed and implemented a model of arts instruction which assists children in revealing their strengths, provides for early identification of giftedness, and trains teachers in methods of teaching the arts. It has also fostered an active partnership between the community and the schools. This program, All the Arts for All the Kids, touches the lives of every one of the nearly 9000 kindergarten through sixth-grade children in the district's fourteen elementary schools. It is a program which can be readily duplicated.

The arts form an integral component of a child's education. They can kindle a quest for knowledge and can initiate a child into the mysteries of creativity. Education through music, dance, drama, and visual art transcends the boundaries of language and allows children to open windows of communication not accessible by words alone. A quality arts education accomplishes each of these while imparting arts skills, enhancing critical thinking capabilities, and evoking learning through all modalities. California's Education Code spells out that the arts must be a part of the public school curriculum, just as reading, math, and science must be, and it is every school district's duty to provide a comprehensive arts education for all its children.

The Program

All the Arts for All the Kids is based on a dynamic collaboration among the community, artists, and the school district. Through this program, trained arts specialists visit every kindergarten through sixth grade classroom in the district. They provide sequential lessons in music, dance, drama, and visual art, and demonstrate to teachers methods of implementing California's *Visual and Performing Arts Framework*. The lessons are formulated to integrate district curricula while providing fine arts experiences for all the children. In California, very few elementary teachers are trained in methods of teaching the arts, yet all are required to teach them to their students. Consequently, a key feature of this program is that every lesson is designed to benefit the classroom teacher as well as the students. Together, the classroom teachers and their students are active learners and participants.

This fine arts program facilitates the teaching of arts skills and is a tool to draw children into the world of learning. It is an integrated, correlated program which focuses upon the similarities of cultures, disciplines, and content areas. It is jointly funded through general funds and monies provided by the PTA and Children's League.

Training

An important component of this program is training, both for the classroom teachers and for the arts specialists. Opportunities are provided for the classroom teachers to receive college credit by taking after-school courses that assist them in developing methods to teach children the arts and methods to correlate the arts with other subject areas. (One such course was funded through a grant by The California Arts Project.) The arts specialists participate in intensive training which includes classroom management techniques, lesson plan development, and district curricula, as well as ways to enhance creativity and thinking skills. This training forms an essential link between the inspiration of the arts specialist and that of the children. Without this link the message can be lost in the translation process of teaching and experiencing.

The Arts Specialists

The arts specialists were chosen through a rigorous hiring process. Prospective specialists passed a paper screening, a personal interview, and then were carefully evaluated by committee while teaching an arts lesson to a classroom of children. Successful candidates had experience working with children and had demonstrated achievement in their art form.

Our arts specialists included members of the Aman Folk Ensemble, a number of credentialed teachers, a muralist, a ceramicist,

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children's book illustrators, an opera singer, a professor of dance, and actors who have performed Shakespeare on stage and television, as well as extremely talented parents from our community. A real camaraderie has developed among the arts specialists, teachers, parents, and children.

Activities and Learning Outcomes

Children throughout the district used drama as a safe opportunity to develop verbal and presentation skills. For example, they learned about iambic pentameter as they acted out Shakespeare, used their imaginations to create tableaux vivants which illustrated stories they wrote, and used pantomime to communicate tales with beginnings, middles, conflicts, resolutions, and endings.

Dance helps children to internalize kinesthetic learning through graceful expression. Students in Fullerton discovered storytelling traditions of Tahiti as they danced an age-old dance of the long-boats, learned about early American culture as they joined in an Appalachian circle dance, and performed their own creative dances based on their classroom studies. Some classes moved to the rhythmic beat of the drum as if they were the underwater sea creatures they were studying in class. Others danced the dance of the desert environment to emphasize the learning that was taking place in their classrooms.

In the visual art classes, children made their own creations after seeing the art work of masters from primitive to modern times. They used their imaginations to bring to life animal shaped pinch pots, painted life size murals, formed foil sculptures. They also created family portraits and self-portraits from a large variety of materials.

The joy of music was expressed when children wrote and performed their own opera, learned about the science of sound as they made musical instruments, wrote some of their spelling words in musical notation, and sang for the pure joy of singing.

Kim Nguyen,
tenth grade
Edison High School
Huntington Beach SD
Mrs. Carpenter,
Teacher

Conclusion

Through All the Arts for All the Kids every kindergarten through sixth grade student in the district has been touched by all of the arts. Teachers and arts specialists have received training, and many children have been identified as potentially gifted. A wide variety of learning styles have been addressed through the lessons, and children have used their problem solving skills while heightening their creativity. In addition, a strong and active partnership has been formed between the community and the schools, both in terms of arts specialists and funding. It is the birthright of every child to have an arts education and the duty of every school district to provide one.

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The Arts: Of, By, and For Gifted and Talented Students in Garden Grove

by Jean Drum

The arts really make a difference to the students in the Garden Grove Unified School District's GATE Fine Arts Program. When AB 1040 encouraged the expansion of the traditional academic gifted programs to include other areas of talent, Garden Grove began its GATE arts program to encourage and develop the talents of students in several areas of the arts. Since that time GATE arts in Garden Grove has grown and explored a number of ways to serve the artistically talented both in graphic arts and in music, and become an exciting and vital part of the district's curriculum.

Art

In the spring of each year, about two hundred students apply for admission to the GATE art classes by submitting a portfolio of four-to-six works, done either in class or at home. The portfolios are judged by a panel of art teachers who evaluate them for either obvious talent or not so obvious potential.

Brian Watkins, Grade 6
Patton School,
Garden Grove USD

For students in grades 4-6 a drawing and painting class meets after school once a week at two different sites in the district, and parents provide transportation. Students are instructed in drawing, working with different media such as oil pastels, tempera, water color, ink, and learning about art history and appreciation.

How do they like it? They love it! "I'm going to try this at home." "I showed my sister how to do this and she's good at it." "I just live for GATE art." Talent needs direction and training say the instructors. The GATE art class gives the students a sense of what they can do and opens "new windows for accomplishment."

The secondary art classes are organized into more specific areas. One of the most valuable is the life drawing class, something most art students don't experience until college, and which is basic to the development of any artist. Photo-realistic art, portrait sculpture, ceramics, and xerography classes have also been offered. Some teachers are from the school district and some are professional artists who enjoy the opportunity to be mentors. Commercial artists have given classes which show students how to prepare camera-ready art for publication. The program is flexible, ready to take advantage of the talent in the community and make it available to students. Visits to museums and artists' studios are also part of the program, and instruction in art history expands understanding.

The secondary program is important in giving students an opportunity to explore the idea of art as a career and show them that an artist doesn't have to starve in a garret to pursue his talent. Students see art as a viable way to make a living, and they meet set designers, graphic artists, artists in television production, product designers, and others who work creatively. Some go on to art schools or an art major at a university. Whether they choose art as a career or simply keep it as an avocation,

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Mark Skaggs, Grade 5
Patton School,
Garden Grove USD

participation in the GATE art program has made art a more vital part of their lives.

Photography

GATE art students also may take part in the photography class, an after-school, parent-transport class like the others. They learn all the technical aspects of photography – how to choose a subject, how to judge light and film speed, and how to develop and print their pictures. They also learn darkroom techniques such as negative manipulation, cropping, and various printing methods. They go on field trips to explore interesting subjects for their pictures. "Give me talent, and I'll give them skills," says their instructor, who adds that the photography class "unleashes talent," gives the students a new way of looking at the world, and helps them grow in confidence and assurance.

Video Production

The third facet of the GATE art program is the video production class. This year the elementary students work together as a group, while secondary students do individual projects, some live action and some animation using a variety of techniques. Depicting poems graphically on videotape has been one of the areas explored. "The class gives students a chance to take an idea from start to finish and to see art come alive," says their instructor. She says they grow in cooperation and the ability to share ideas, and self-esteem blossoms as they see the results of their efforts.

Students in all three of the graphic arts areas have entered their work in contests and won many awards.

Music

The fourth aspect of the Garden Grove GATE art program is music. Elementary students are recommended by classroom or music teachers for the after-school music classes. Each student learns to read music and play the recorder. Children who play other instruments either with private or school instruction join in small ensembles to play, and some learn to accompany other musicians. They participate in vocal music as well, and the emphasis is always on group work, not solos.

The instructors work on interpretation and polish in performance and how to make listeners feel the music and care about it. The students play for each other, and they are encouraged to offer constructive criticism. The criticism is constructive. "They are wonderfully kind to each other," says their instructor. Teamwork and responsibility to the group are key elements that students learn in the music program, along with increased self-confidence and a sense of being able to give something to others.

In the spring of each year, there is a culminating program in the evening which includes all GATE art and music students. The musicians perform, videotapes are shown, and art is displayed. Parents, teachers, and friends are invited, and youthful talent shines.

But why do all this? Is art really worth it? "Absolutely," says Bernie Jones, arts coordinator for Garden Grove. Artists are functional members of our society. They are the record keepers of what is happening in our culture, the preservers of what we have done. Do scientists and mathematicians need art? Certainly! Left-brain logic and scientific training needs the encouragement of right-brain intuition to set the stage for the quantum leap that characterizes the most exciting scientific discoveries. (Don't forget that Albert Einstein played the violin!) All of the processes of art encourage and develop the higher-level thinking processes, give experience in working with abstract concepts, synthesizing, making choices and evaluating them, and help tie curricular areas together into a coherent and cohesive whole. The arts are a vital part of the GATE picture.

Jean Drum, our new Assistant Editor, has been teaching GATE students for 19 years in Garden Grove USD. Two of her children were in the GATE program, so has experience on both sides of the desk. She may be reached at 7822 Belgrave Avenue, Garden Grove, CA 92641; 714/892-1745

Conservatory of Fine Arts in the Los Angeles Unified School District

by Sheila H. Smith

"...It is likely that some combinations of the home, the teachers, the schools and the society may in large part determine what portions of this potential pool of talent become developed. It is also likely that these same forces may in part, be responsible for much of the great wastage of human potentiality."

...Benjamin S. Bloom

Introduction

The Conservatory of Fine Arts, Gifted/Talented Programs, Los Angeles Unified School District was developed in 1981 by Allyn E. Arnold, retired program coordinator and the late Judd A. Perrine, district advisor. The program, which is conducted on Saturdays at California State University at Los Angeles (under the direction of Alice Hayward, district advisor, and Wayne Moore, co-director) is open only to LAUSD students in grades three through twelve. The program serves as a screening, identification, and instructional program. Schools that have identified or recommended students with talent in a performing art or visual art have the option of having these students participate in a program of drama, dance, voice, or visual arts sponsored by Gifted/Talented Programs and conducted by district and professional personnel.

The Conservatory is not intended to supersede local school arts programs, but is an alternative for those schools that have identified or recommended performing arts or visual arts students and are unable to provide a program for them. Screening programs in Los Angeles Unified School District are developed on the notion that "ability is nothing without opportunity and encouragement." Formal screening programs and processes provide environments where creativity and talent may be developed. Since parents and students are responsible for transportation to the Conservatory, student participation requires individual task commitment, motivation, intense interest, and involvement. These are qualities essential to those who pursue the arts. The Conservatory exposes the talented student to a broad range of disciplines; for instance, the voice student is also coached in drama and movement.

Identification

Identification in the visual arts is conducted by Michael McLinn, district advisor, and a team of experts. Students are invited to a districtwide demonstration and asked to bring a portfolio. The portfolio provides the assessment committee with examples of what applicants consider their best work, what art they create outside school, what they do in school, and the training they are receiving. The on-site demonstration requires realistic and interpretative drawing and yields information about the quality of the student's work, the degree of originality, use of imagination, problem-solving abilities, and application of various media and techniques. In addition, the basic interests and themes which concern the student and are integral to achieving an understanding of student applicants as individuals, can be seen.

In the performing arts audition sessions students are asked to prepare a brief presentation and then are asked to perform new exercises after coaching. The performing arts auditions, like the visual arts demonstrations, require the ability to search for the potentially talented as well as the talented. Students come with varying degrees of training; some have had enriched arts experiences, and some have had limited opportunities.

Essential to the process is the ability for self-recommendation. Often the self-taught student is overlooked by school personnel. This factor recognizes the importance of integrated learning experiences in academic areas which develop all of the senses. Integrated learning gives the talented student opportunities to develop talents and to experience learning which supports individual interests, needs, and abilities.

Program Overview

Performing Arts

The Performing Arts Division of the Conservatory of Fine Arts offers singers, dancers, and actors a chance to expand and refine their talents. The program presents the skills that a performer needs, and gives students an opportunity to learn expression, interpretation, and movement. Guest artists from the professional

world of the arts enrich the program by sharing their expertise with the students.

Students learn about the dynamics of the performer-audience relationship during weekly works-in-progress sessions, when various classes share their work with the rest of the Division. At the close of the fall semester there is an open house for parents, and the year culminates in a public performance by all the students of the Performing Arts Division.

During the term students work in the following areas.

Theater
- Acting
- Mime
- Developing an act
- Young people's theater
- Cold reading/auditioning
- Building a character

Dance
- Jazz
- Folklorico
- International folk dance
- Jazz ensemble
- Ballet (beginning and advanced)
- Tap

Music
- Musical theater
- Songwriting
- Voice

My Dream

And so I come to dream myself a rose
with petals of gold
standing in the cool shade of a statue.
I am blind to the radiance
of the glowing, molten sun
raining its light upon me.
My roots intertwine with those of the others,
and dance
as they spread a roof for field mice.

by Julia Coolman, Grade 3
Del Paso Manor School, Sacramento
San Juan USD
Written under the guidance of John Allen Cann
Lisa Holland and Alice Salvatore, teachers

Program Overview
Visual Arts

The Visual Arts Division exposes students to a wide variety of media. Students have the opportunity to concentrate on projects of a personal interest and to learn from a variety of instructors. Frequent field trips to museums complement the classroom instruction. There is an open house in the fall semester, and an Art Show at the end of the school year.

The sequence of learning opportunities is as follows.

Beginning
- Introduction to various techniques
- Art history related to student's own cultural heritage
- Line, contour, shading, one-point perspective, still life, and landscapes

Intermediate
- Refinement of first year techniques
- Traditional art history
- At least one independent project
- Multipoint perspective, figure drawing, portraits, development of a personal style.

Advanced
- Figure drawing, color theory, composition
- More advanced art techniques
- Extended independent projects

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Sheila H. Smith, Program Coordinator for Gifted and Talented Education in LAUSD, is a CAG Board member.

The Pageant of the Arts: An Integrated Arts Program

by John Blaydes

At McGaugh School we believe the arts are so pervasive a part of our cultural heritage and our daily lives that they are an essential part of a balanced educational curriculum. The establishment of a quality arts program is a school goal and the visual and performing arts curriculum literally permeates the school environment. In concert with a rigorous academic program, the staff believes that it is essential for all children to develop a love and appreciation of the arts. It is our goal to enable students to experience their art heritage first hand, express their own creativity, and experience moments of accomplishment, satisfaction, and exaltation.

The McGaugh School Pageant of the Arts provides the opportunity for integration of academic content with the visual and performing arts. The Pageant is a unique study of various art styles and artists which culminates in the reproduction of famous "masterpiece" paintings as life-size tableaus. The Pageant begins in the school media center and classrooms with the study of artists and art styles, including impressionism, abstractionism, and realism. Each year one famous artist is selected for study. Under the direction of media center teacher Lois Cohn, students write a research report on the life and times of the artist, while learning about the culture and geography of the artist's country, and the costumes and customs of the people of that period in history. Students are involved in high-level thinking as they critically analyze and evaluate artistic styles, compare favorites, and reach consensus. Teachers are provided inservices on the chosen artist, classroom art techniques, and an interdisciplinary approach that infuses the arts throughout the curriculum.

In a natural progression, students utilize the actual style and medium of the artist to produce original art under the direction of Shirley Johns, the art lab teacher. A favorite painting by that artist is selected and used as a vehicle for thematic teaching and integrating lessons. This masterpiece is then recreated as a life-sized painting as students work cooperatively to paint a giant canvas in the style of the artist. A casting call is held as students try out and are selected to represent characters or figures in the painting. Students study the painting carefully and begin to create costumes to match their character. Costumed to match the painting's subjects, students "freeze" in position as the musical theme plays and the curtain opens, revealing a three-dimensional masterpiece. At the conclusion of the tableau, the painting comes to life with music and dance. As the collection grows, the series of "masterpiece" paintings are showcased in a special evening performance – "The Pageant of the Arts." Paintings performed have included such masterpieces as George Seurat's "Sunday Afternoon on the Grand Jatte," Peter Bruegel's "The Wedding Dance," Jackson Pollack's "Autumn Sonata," and this year, Georgia O'Keefe's "Music – Pink and Blue II." Each year a new artist and painting is added to the Pageant and a painting is "retired."

Special choreography is created for each painting and performed by the choreography club, Splash. Splash consists of 75 fifth-grade boys and girls who meet after school each week to learn dance routines. Splash was created by Jean Parks, a third-grade teacher who has a special interest in dance and volunteers her time and talent to choreograph as well as direct the Pageant. Splash is designed for students with little or no experience in dance and brings them the movement and expression through ballet, jazz, modern, folk and aerobic dance. Students eagerly look forward to fifth grade when they can participate in Splash. Dancers receive training in the basic elements of choreography by experiencing the role of dancer through rehearsal, instruction, and technique, and performances throughout the school year. Each year a new dance is choreographed and performed as an interpretation of the artist's masterpiece painting.

Original music is composed or special music is selected to accompany the painting. A professional musician, Matt Reid, composes original music for each new painting. Mr. Reid is a member of a successful musical group and each year conducts student workshops during which he shares his career and musical experiences with the students, who learn techniques of composition and performance. Live perfor-

John Blaydes, Principal of McGaugh Elementary School in Los Alamitos USD, was one of the two recipients from California of the 1991 Kennedy Center School Administrator Awards given for exemplary arts education programs nationwide.

Each student at McGaugh sees him or herself as a creative artist

mances by artists from the Long Beach Ballet, Orange County Opera, and South Coast Repertory Theater are sponsored by the PTA. The school's chorus of 70 students also performs at the Pageant of the Arts as well as for various community groups throughout the year. The chorus is an outgrowth of the school's quality music program in which students receive weekly lessons on basic music concepts, skills and knowledge featuring the Orff and Kodaly methods which include singing, dancing, rhythms, instrumentation, and performance. Student performances are highly valued. Each student participates in at least one major performance each year and also has the opportunity to perform in our annual school musical. Many of the productions produced by students at McGaugh have been honored for their excellence by the Orange County Department of Education in the annual Drama and Musical Competition. The school's unique "Pageant of the Arts" and "The Making of Splash" videos have been awarded first place in the competition.

Drama at McGaugh School has linked theater arts and the study of literature. The integration of literature has greatly enhanced the language arts curriculum as students act out stories, perform in plays, participate in Reader's Theater, recite poetry, give choral readings, and create puppet shows. Video production has become an important part of our arts program, not only as a record of our dramas, musicals and choral presentations, but as a means for creative expression by students. The school's mini-television studio, located in the media center, is a hub of creative activity as students write, edit, perform, and produce a variety of videos. In cooperation with Comcast Cablevision of Seal Beach, students in the Gifted program, have complete access to the studio facilities, where they learn all camera and technical aspects of video production. Student video crews are trained to videotape school events as they occur throughout the year. Student-produced videos have won county, state, and national awards of excellence.

The commitment by the staff to a quality arts education program is evident in the utilization of the teacher-written art guide, that includes a continuum of art skills. As a result, the classroom art program focuses on process, content, and mechanical skills, while interweaving art history, art appreciation, and critique. Art experiences are provided in each classroom as an outgrowth of social science, science, reading, and other curricular activities. Student art work is displayed throughout the school and is used to enhance the overall appearance of the school setting. McGaugh's on-site art gallery provides students the opportunity to exhibit their own art work as well as to view traveling exhibits or the work of guest artists. The art lab, taught by art teacher Shirley Johns, provides art experiences that supplement and enrich the classroom art program.

The impact of the Pageant of the Arts on student self-esteem, as well as the depth of their knowledge of the arts, is impressive. Students are involved in the acquisition of skills and the process of self-expression in both the academic areas and the visual and performing arts throughout the year. Students clearly express enthusiasm and enjoyment of the arts. Each student at McGaugh sees him or herself as a creative artist and performer. The Pageant of the Arts provides an on-going living museum of art heritage that develops students' pride and ownership in each and every painting. It is wonderful to observe the continuity of comparison from year to year as students make informed aesthetic judgements about each new artist. We believe that the Pageant of the Arts' interdisciplinary approach provides in-depth student experiences that build positive self-esteem, encourage self-discovery and self-expression, develop intrinsic valuing of art, and tap the creative strength of each and every child.

> The artist is not a different kind of person, but every person is a different kind of artist.
> Eric Gill

The Impossible Dream

by James C. Haslip

Marjorie Schmitz opened her violin case and said, "As a summary statement for your school's goal of placing the arts at the center of the curriculum, I thought the following piece was appropriate. We support your efforts very much."

She removed the violin from its case and began to play *The Impossible Dream* from the musical *The Man of La Mancha*. "Never before," she said, "have I used the arts to express my feelings about a school."

Marjorie Schmitz was the lead reviewer for the state-sponsored evaluation of Twain Harte School's program near the end of the 1987-88 school year. The Program Quality Review acknowledged that the school's theme, "The Arts at the Center of the Curriculum," was a noble goal and they wished us well. Well, indeed! By the spring of 1991 state and national honors were pouring in, test scores had risen, and the district's financial reserves had grown.

"I moved into this district because of that school," one parent confided in me, "and I know a lot of other parents who have done the same thing."

The arts are popular among parents and students. It shouldn't be surprising that attendance has improved, staff morale is positive, and many "at risk" youth are succeeding.

"How can we find out if students are gifted in the arts if we only offer token programs?" asked Walt Kaweski, the second full-time music teacher added to the faculty of the 800-pupil, K-8, single-school district. "If children don't start playing an instrument until the fifth grade or later, they often drop out of the program because they don't feel successful right away. It takes time to develop musical talent."

At Twain Harte music specialists begin exposure to this fine art in kindergarten, with lessons twice a week. By the fourth grade, every pupil is playing the recorder and ,many have learned the violin or keyboard through after-school extra-curricular programs. "We're excited about the future of our band and chorus programs," Gail Buzzard, our first music specialist stated. "We have 83 students in the marching band now, but we expect that to double in the next two years."

"Scheduling is the key," Kaweski insists. "By having instrumental music during the school day, we're not in conflict with sports programs or limited by transportation problems." In grades 5-8, band and chorus are offered 4 or 5 days a week. In the 7th-8th grade schedule, all pupils have two periods of fine arts and/or computers. They take a minimum of 4 quarters of computer instruction, 2 quarters of visual arts, 1 quarter of drama, and 1 quarter of dance. This allows them to take band or chorus daily. Other pupils have twice as much time in those computer and arts classes. Specialists start weekly instruction by the second grade in art and by the fourth grade in drama. Radio, video, and photography have been offered as electives. Poetry and creative writing are integrated into the language program.

"The most satisfying feeling for me comes from the integration of the arts into the regular program," relates principal Don Moore. "We've all discovered that reading music, doing reader's theater, or using children's art work to inspire writing are powerful substitutes for conventional reading and writing programs." Jim Loughmiller, 7th and 8th grade science teacher, echoes similar sentiments. "How can science concepts be understood without art and photography?" he asserts. "History comes alive through literature and the art projects my kids do," relates Gary Anderson, junior high social studies teacher, "and the critical thinking has become exceptional. I've had high school teachers tell me that they wish they could get their students to think like ours do. We have a thinking curriculum. It's natural to these kids."

"People ask me all of the time, 'How do you pay for this?'," noted Laurie Sylwester, one of the school's four part-time art teachers. "I tell them, 'It's priorities.' That's right, isn't it?"

Yes, that's right. The impossible dream of placing the arts at the core of the curriculum is not so impossible after all when a school takes a leap of faith and makes the arts a priority.

James Haslip is the District Superintendent of Twain Harte-Long Barn Union School District. He can be reached at P.O. Box 339, Twain Harte, CA 95383; 209/586-3266.

Scholarship and the Arts:
The Scholarship Programs for the Gifted and Talented at the Idyllwild School of Music and the Arts

by James Zuberbuhler

Overview

The Idyllwild School of Music and the Arts (ISOMATA) is a private non-profit educational institution dedicated to fostering individual participation in the performing and visual arts. The School's programs are designed to involve people of all ages and all levels of ability in the creative process, to encourage exploration of a variety of art forms, to inspire creative excellence, and to promote an understanding of the role of the arts in traditional and contemporary societies.

History

The Idyllwild Arts Foundation was established in 1946 by Max Krone, Dean of the School of Music at the University of Southern California, and his wife Beatrice. The Foundation owns and operates ISOMATA. In 1950, the inaugural summer of arts workshops attracted fifty adults to the Idyllwild campus, primarily teachers seeking to enrich their arts credentials. During successive summers, the combination of the School's rustic setting and informative classes taught by renowned artists encouraged these teachers to return with their students, friends, and families.

As a result, the Summer Program grew to include performing and visual arts workshops and conferences geared to a variety of ages and levels of expertise. In 1964, the Foundation donated the School to the University of Southern California, which administered the summer arts program with input from the Foundation until 1983. In that year the Foundation decided to develop the School as an institution with an independent and nationally recognized identity. It purchased the campus from the University and, after a careful reassessment of its objectives, formulated a detailed master plan for the restructuring and utilization of the School's facilities and resources.

The Foundation began by increasing the number of summer workshops and related programs to accommodate the remarkable growth in the number of participants. The Foundation also realized that by expanding operations to a year-round basis it could make the best use of its outstanding resources, and at the same time meet a significant arts education need in this country – the need for an independent boarding arts academy in the West. After extensive planning, the Academy opened its doors in the fall of 1986 to seventy-five high school-age pre-professional arts students.

The Summer Program

During the summer there are a series of workshops in the visual, performing and literary arts for participants of all ages and levels of experience. Over 140 workshops, taught by professional artists and performers, include areas such as dance, music, theatre, creative writing, ceramics, painting and drawing, photography, sculpture, papermaking, and printmaking. Distinguished faculty who have participated in the Summer Program include Meredith Willson, Bella Lewitzky, Norman Corwin, Merce Cunningham, John Perry, Francoise Gilot, Harry Sternberg, and Ray Bradbury. A unique Children's Center complements the youth and adult programs. Over 1500 people take advantage of the Summer Program each year.

The Mother Earth Father Sky Native Arts Program

The Mother Earth Father Sky Native Arts Program offers a unique series of workshops and study tours in Native Arts featuring a Native American faculty. The Native Arts Program is dedicated to preserving and developing Native American arts and culture and to improving public knowledge and understanding of this area of our national heritage. Classes and demonstrations are held at the Idyllwild campus. The study tours visit Native American artists throughout the Southwest and Mexico. Lucy Lewis, Juan Quezada, and Michael Kabotie have all helped shape the Program through their extensive involvement.

The Arts Academy

The independent boarding Arts Academy provides 150 young people of exceptional ability in the visual or performing arts with an oppor-

tunity to concentrate on developing their talents in surroundings particularly conducive to creative expression. The Academy operates during the traditional school year and provides a full range of instruction in dance, music, theatre, musical theatre, and the visual arts by a professional arts faculty. Concurrently, the Academy complements this intensive training in the arts with an equally rigorous course of academic studies intended to prepare these students for an advanced liberal arts education.

Students interested in attending the Academy must demonstrate a solid academic background and audition for members of the faculty if they are performing arts candidates, or must submit a portfolio of their work if visual arts applicants. Students do not necessarily come to the School from Gifted and Talented Programs. The Academy enrolls students from across the United States, western Europe, the People's Republic of China, Bulgaria, Japan, the Soviet Union, Korea, and the Republic of China.

The Academy provides gifted students with both the foundation of traditional studies and the in-depth, individual training they will need for a professional career in the arts. Academy classes include ballet, jazz and modern dance, and dance history; music theory, history, and composition; private instruction, ear training, and sight-singing; individual and small ensemble instruction on musical instruments and voice; acting, directing, playwriting, and stagecraft; art history and fundamentals; and design, drawing, painting, photography, and ceramics. Instruction in each area is geared to the ability level of the individual student. Advancement from the preliminary courses to the more demanding is dependent upon the student's performance.

Academy students specializing in the performing arts are also expected to spend a significant portion of their time practicing and rehearsing in preparation for a number of special student performances during the school year. Those majoring in the visual arts work toward producing critically evaluated exhibitions. The ultimate goal of the Academy is to enable students from a range of economic backgrounds to lead well-balanced, independent and complete lives as successful and creative individuals capable of making significant positive contributions to society.

Scholarships

Each year ISOMATA uses donated monies to provide scholarships for more than one-fourth of the children and youth who participate in the Summer Program. Most of these students are from low-income families representing the cultural diversity of Southern California. Many of the students raise their own support through local service clubs, music parents associations, and similar organizations. In short, our scholars "buy in" to the program.

The Gifted Children Scholarship Fund is just one example of how ISOMATA generates support for scholarships for summer students. The Fund was established in 1987 with a grant from the SDB Foundation and a matching grant from the Idyllwild Arts Foundation. These funds provided scholarships for twenty-three students aged eight to thirteen who were identified as gifted and talented and who have a demonstrated financial need. Each year the support for the Fund has grown significantly; last year, fifty-two highly qualified young people were able to experience ISOMATA Summer Program courses designed to challenge their ability and potential.

Appreciation for the benefits of working and learning under professional instructors, and in the company of enthusiastic and motivated peers, was expressed again and again by SDB Scholars. A visual arts student reported: "I don't limit myself so much. I use more imagination and creativity." Music students, in particular, seemed to be inspired by their experience at ISOMATA: "My interest in music grows stronger every time I attend." ... "It was a great program ... the teachers were inspirational" ... "ISOMATA gave me a whole new feeling for music."

Faculty give high marks to SDB Scholars for enthusiasm, for willingness to try new concepts, for getting along with peers, indeed for being excellent role models for other classmates. The majority were self-disciplined, focused, and independently motivated, and displayed leadership qualities which made a marked contribution to the progress of others in the class. Increased public awareness of the program has resulted in a large number of applications for SDB-funded scholarships. These include requests from a number of former SDB Scholars who wish to return to ISOMATA a second or third time. Four SDB scholars were from Nevada, one from Arizona, one from Oregon, and forty-six came from California.

Nine were enrolled in Children's Center courses and forty-three in Youth Program music, theatre, dance, visual arts, and writing classes.

With the establishment of the SBD Gifted and Talented Scholarship Fund as an endowed fund, the school looks forward to continuation of this successful and valuable program.

The Summer Program scholarship budget exceeds $60,000. This investment pays dividends in terms of students telling other aspiring artists about the ISOMATA Summer Program, encouraging the scholars to be spokespersons for the arts in their schools, and inspiring some young artists to consider attending the Arts Academy in preparation for a career in the arts.

The Native Arts Program provides assistance for students attending its courses, including a number of scholarships designated for Native American students. In the summer of 1990 two Cahuilla and one Navajo received scholarships.

Tuition, room, and board costs at the Arts Academy total approximately $18,000 annually, although the actual cost of "educating" each student is about $25,000. The Arts Academy scholarship budget is $500,000 and fully sixty percent of the Academy students receive scholarships. The Music Department provides an example of how the task of scholarship funding is being accomplished. In 1986 the first Arts Academy student body included just thirteen music majors. With major financial support from the Ahmanson Foundation, over the past five years instrumentalists were recruited from the Soviet Union, Korea, the Republic of China, Bulgaria, Japan, the People's Republic of China and, of course, the United States. In the fall of 1990, the Music Department's goal was realized with the founding of the ISOMATA International Chamber Orchestra composed of thirty-eight highly talented young musicians from throughout the world.

Last fall, the Orchestra performed several concerts in Idyllwild and appeared before other select audiences in Southern California. Based on their performance, the International Chamber Orchestra was invited to accompany the Los Angeles Concert Opera Association's performance of Richard Strauss' opera, *The Gypsy Baron*. On Sunday, January 20, 1991, the Orchestra performed before a sold-out house at the Ambassador Auditorium in Pasadena, California. The reviews were outstanding, and all those in attendance were amazed at the truly professional performance of these young, high school students. The Orchestra has also recently released a compact disc which was recorded at Evergreen Studio in Burbank, California, the studio founded by Barbra Streisand.

Summary

The Arts Academy at ISOMATA offers a fine academic program which prepares young artists to live active, intelligent lives and a comprehensive arts curricula. The faculty members are selected for their individual ability as artists and as people who wish to share the secrets of their success with young students. The faculty, staff and students create a very special atmosphere of acceptance, support and diligent work.

Finally, ISOMATA is judged by its ability to produce and perform in the arts. Upon graduation, students are selected for universities and conservatories based on portfolios of their work. The college preparatory arts school is judged by the quality of its student exhibitions and the outstanding schools to which its graduates are admitted. Theatre students seek admission to fine drama schools and the Theatre Department is judged by the quality of its productions. In music, performance is everything. Ensemble performance as well as the individual musician's ability to audition successfully for acceptance into a prestigious music school are the critical measures of a fine program. Dancers, on the other hand, are likely to audition for professional companies, attend professional schools or pursue a liberal arts education. ISOMATA graduates have been accepted at prestigious institutions and companies across the country.

ISOMATA combines talented students with artist faculty to create one of the most unusual educational institutions in the world. The Summer Program, the Native Arts Program and the Arts Academy would be severely diminished without the support provided by the scholarship programs which are available at the School.

To know is nothing at all;
to imagine is everything.
Anatole France

Jim Zuberbuhler is the Director of Public Relations and Deputy Director of Development at the Idyllwild School of Music and the Arts. Jim has just begun working in public relations and fund raising after seven years in college and independent school admissions. He lives in Idyllwild and is an active hiker, runner and member of the Riverside Mountain Rescue Unit.

Los Angeles County High School for the Arts

A high school where students are excited to begin each day, where the pace is electric and change constant, where parents, teachers and students work toward a common goal, where dreams soar and achievement is high – this is the Los Angeles County High School for the Arts.

Located on the campus of California State University, Los Angeles, the school is the first public high school to provide specialized arts instruction to highly motivated students from districts throughout Los Angeles County.

The High School has achieved the highest rating for its academic studies program by the State Department of Education by becoming a California Distinguished School in 1990. The quality of the Fine Arts Program would best be represented by the awarding of the Presidential Scholar Award four out of five years since 1987 by National Arts Recognition and Talent Search to an Arts High student.

The 450 students in grades 10 through 12 are actively pursuing a program of enhanced arts and academic education under the auspices of the Los Angeles County Office of Education, governed by the Los Angeles County Board of Education.

The Program

The Los Angeles County High School for the Arts provides all academic and elective courses needed for high school graduation and college entrance requirements. Arts High also offers specialized training to selected students in one of four specific arts areas. The program seeks to meet the unique needs of each individual utilizing:

* An expanded (8-hour) school day including a full academic schedule as well as intensive training in the arts.
* Individualized instruction through small class size.
* An experienced faculty composed of arts educators, professional artists, and academic teachers.
* Workshop and demonstration classes presented by master artists.
* Access to the vast cultural resources of Los Angeles, including museums, theatres, and galleries.
* Access to the facilities and resources of Cal State L.A.
* The opportunity to earn university credits concurrently with their high school studies through an optional college credit program.

Jenna Cohen, a 16 year old visual arts student shares her feelings:

"I can't think of any other school where I could have (such) creative freedom. To be able to go to high school with like minds is incredible. This isn't work. It's what I want to be doing with my life."

Eligibility

It is not necessary to have had previous training in the arts to qualify. To meet admission standards, students must:

1. Reside in Los Angeles County at the time of application or complete an inter-district transfer.
2. Achieve a C average (2.0) with no failures in academic classes during the two semesters preceding application. In addition, students must achieve all C's or higher on the final report card of the school year.
3. Submit a minimum of two letters of recommendation.
4. Be entering 10th or 11th grade in September.

The staff is looking for motivated students with desire, potential, and passion for art. If you know a talented young person who would thrive in this kind of school of choice or would like more information about this exciting school, call 213/343-2565.

Without this playing with fantasy,
no creative work has ever yet come to birth.
The debt we owe
to the play of the imagination is incalculable.
Carl Gustav Jung

Summer Music and Art Sessions

A number of summer programs are available for talented young people in music and art.

Marie Walsh Sharpe Art Foundation Summer Seminar

Held at Colorado College in Colorado Springs, Colorado, this is a scholarship program available to artistically gifted high school juniors. The seminar is designed as an institute to offer an intensive visual art studio program for the students. Artists-in-residence serve as the primary instructors. They provide the students with their unique insights, technical expertise, and commitment to art. The two-week institute allows each student to gain a stronger foundation of skills and understanding in the visual arts through experiencing college-level drawing and painting instruction in a studio setting. Sessions concerning careers in art, the development of a portfolio, art history, and small group discussions with artists are part of the program. Students also enjoy a full schedule of evening and weekend activities, painting trips in the mountains, visits to area museums and art events.

The Summer Seminar is open to students who are high school juniors. The Foundation funds tuition, room, and board, and participants are responsible for their own transportation. Information can be obtained by writing to the Summer Seminar, The Marie Walsh Sharpe Foundation, 711 N. Tejon, Suite B, Colorado Springs, CO 80903.

University of the Pacific Summer Institute of Music

The University of the Pacific holds a Summer Institute of Music. The Senior Session Orchestra, Band, and Chorus are one-week sessions open to experienced students who are currently enrolled in grades nine through twelve. Along with instruction in the three major ensembles, a variety of electives are available, including Composition and Arranging, Beginning Guitar, Beginning Piano, Music Theory, Conducting, and Chamber Music for Winds and Strings. In addition each student will participate in Master Classes for his or her instrument or voice.

The Piano Master Class is a two-week session designed for talented school pianists who are currently enrolled in grades eight through twelve, who have had several years of private instruction, are recommended by their private piano teachers, and submit an acceptable audition tape. The curriculum consists of classes which stress the individual development of keyboard techniques and general musicianship.

Junior Sessions, one for band, one for jazz, and one for orchestra, are open to advanced musicians in grades six through eight. Students participate in Chorus, have daily sectional rehearsals, and participate in master classes on their instruments.

The Pacific Jazz Experience is an intensive week of study and performance open to high school and college students and other interested adults. The faculty is composed of top jazz professionals who are also dedicated to jazz education.

Fees are $375 a week, which includes room, board, and tuition. For further information, contact the Pacific Summer Music Institute, Conservatory of Music, University of the Pacific, Stockton, CA 95211

Music Academy of the West

In Santa Barbara, the Music Academy of the West sponsors an eight-week Summer Festival. Their aim is to provide the best possible instruction and inspiration for professionally oriented music students, instrumental and vocal, primarily of college and graduate student age. They concentrate on those facets of technique that the professional musician needs most – private tutelage, small ensemble coaching, master classes, and large ensemble or opera experience with their peers, all under the guidance of the best faculty, coaches, directors, and conductors. Students also have the opportunity to hear and observe an outstanding artist faculty in recital, chamber music, and concerto performance.

Admission to the Summer Festival is by audition. Classes are offered in all the orchestra instruments, piano, and voice. The curriculum consists of three components: performance preparation, master classes, and individual lessons. Students also rehearse and play with the Festival Orchestra in public concerts. For

Arts Alliance and Programs for Teachers

The California Alliance for Arts Education
is a component of the education program of the John F. Kennedy Center for the Performing Arts, Washington DC. Contact
Jo Ness, Chair
2619 Fairway Ave.
Montrose, CA 91020

Music Center Summer Institute for Educators
July 8-18,
Los Angeles
Sponsored by the Music Center, LAUSD, LA County Office of Education.
Contact
Melinda Williams
213/972-7480.

California Summer Dance/Movement Workshop
for dance educators
August 3-12,
UC Irvine
Contact Jacqui Lahr
916/483-3313.

CSU Summer Arts at Humboldt State
July 7 - August 17
Registration by audition or portfolio review
CSU Summer Arts
400 Golden Shore
Long Beach, 90802

further information about the program, auditions, fees, and financial aid write to the
Music Academy of the West
1071 Fairway Road
Santa Barbara, CA 93108.

Those living in the Santa Barbara area may also be interested in the Orff-Schulwerk "Music for Children" program offered by the Music Academy of the West during the fall and spring. The program has classes for children from preschool age through sixth grade and is designed to introduce children to music through games and rhythm activities. Further information can be obtained from the Academy.

Cal State LA
Saturday Conservatory of Music

The conservatory gives more individualized help and provides more musical experience than can be offered in the regular school music program. Classes are taught by specialists who are trained music educators. Students in grades four through twelve who have studied their instruments at least six months are eligible.

The fee for each ten week session is $40. This includes class lessons, theory class, and participation in one of four orchestras with other students at the same stage of development. Beginning classes are offered in voice, guitar, piano, and drums, which may be taken as a second instrument class for an additional $15.

For more information write or call
CSULA, Sat. Conservatory of Music,
5151 State University Drive
Los Angeles 90032-8102
213/343-4109.

ISOMATA
Idyllwild School of Music and the Arts

Summer Jazz Workshops (July 14-27) for youth and adults (junior high through college age). Courses include performance in big bands and combos, music theory, arranging and improvisational techniques, and master classes. Guest artists and faculty perform with students. Concerts are held at the end of the week. *See article about ISOMATA on page 19.*

For information write to
Summer Program
P.O. Box 38
Idyllwild, CA 92349

Wildwood Summer Music Camps

Wildwood Summer Music Camps at Cedar Lake are sponsored by Wildwood Music Associates, Inc., a not-for-profit organization.

The intermediate camp is for music students entering grades seven through nine in the fall. Band, Choir, Orchestra, and/or Piano are offered from August 3rd through August 10th, 1991. The senior camp is for grades nine through thirteen who participate in Band, Chamber Music, Choir, Symphony Orchestra, and Piano from August 11th through August 18th, 1991.

For more information contact
Keith W. Nelson, Director
Wildwood Music Camp
P.O. Box 16416, Irvine, CA 92713
714/551-2877.

Fullerton College
Summer Jazz Camp and
Summer Concert Band Camp

Fullerton College offers Summer Jazz Camp and Summer Concert Band Camp. The dates are July 7th through July 13th for jazz, and June 23rd through 29th for band. Classes are for rising seventh graders and older. Buckthorn Camp, Idyllwild, is the location for both camps.

For more information contact
Terry Blackley
Fullerton College (Jazz or Band) Camp
321 E. Chapman Ave.
Fullerton, CA 92632-2095
714/525-8165

Interlochen Center for the Arts

An extensive series of offerings in dance, music, theatre arts, and visual arts for students in grades 3-12 is offered every summer in Interlochen, Michigan.

For information contact
Maxine A. Steinmiller
Interlochen Arts Camp
P.O. Box 199
Interlochen, MI 49643-0199
616/276-9221

February 21-23, 1992
30th Annual CAG Conference
CAST A WIDE NET
Long Beach
Don't overlook the
Call for presenters on page 39.

THE THEATRE

Oregon Shakespeare Festival Education Programs

School Visitation Program

Last year 19 actors/teachers in 9 teams traveled the western states in the Fall as part of the annual School Visitation Program. To inquire about next year's schedule, contact the office below.

Summer Seminar for High School Juniors

July 29 - August 10

$725 fee includes the seminar program, tickets to the plays, and room and board at Southern Oregon State College.

Teacher Symposia

Shakespeare on the Stage

Directing Shakespeare

June 25 - July 6

$395 includes class costs and theatre tickets.

Shakespeare in the Classroom

July 9 - 14

Techniques to use in the classroom

$295 includes class costs and theatre tickets.

$650 for both symposia

Education Office

For any of these Oregon Shakespeare Festival Programs contact

Joan Langley
OSF Education Office
Box 158
Ashland, OR 97520
503/482-2111

Playwright in Residence

The Playwrights Project, based in San Diego, offers programs for students in grades 5-12. Residencies introduce the basic elements of playwriting through interactive exercises in which students work as writers, actors, and constructive critics of their own and others' writing. Each residency is led by a playwright or other theatre professional working with groups of up to 30 students, with 15-20 being the preferred group size. Typical residencies meet for 1-2 hours weekly for four or more weeks.

Programs are tailored to the needs of the individual school and its students but skills taught might include:

- Written
  Developing a personal voice
  Discovering material about which to write
  Using the elements of drama: dialogue, action, and imagery
  Recognizing the power of descriptive language
  Exploring characterization

- Oral
  Improvising dialogue
  Learning voice projection and enunciation
  Reading aloud: class scripts and published scenes

- Collaborative
  Trusting others
  Respecting ideas and attitudes of others
  Asking questions and giving feedback in a constructive way
  Working toward a group goal

Fees range from $480 for an eight-hour program to $1200 for a twenty-hour residency including an introductory reading by professional actors and a culminating performance by students. There may be additional charges for travel expenses. To receive more information or to schedule a playwright residency contact Larry Hogue at 619/232-6188 in San Diego or Doug Kaback at 213/821-2364 in Los Angeles.

Teaching Toward Intuition: A Look at the Waldorf Schools

by Dennis Klocek

The Greek philosopher Heraclitus felt that the most important force in the world was fire. For him, fire was the great transformer, the element which represented change, the mysterious symbol of the creative power of the mind. Fire transformed all substances and purified them. Fire and its nascent state, warmth, were seen by Heraclitus to stand behind all transformations in the world. The Lower elements of earth and water instigated and facilitated combinations, transitions and solutions. The Higher element of air affected permutations and transformations. Only fire, with its mystery of warmth, was capable of the great transmutation in which a substance, a species, an idea, or a person was so completely consumed by the enthusiasm of fire that a completely different substance, species, idea, or person was the result of the activity.

In today's world we are often not so exacting in our speech as to be appreciative of such fine shades of meaning. Permutations, transformations and transmutations may be considered by most to be interchangeable terms describing a certain process of change. But like the Eskimo who have twenty-some words for snow, we as educators can find much food for thought in the subtle distinctions between these concepts. As an educator, Heraclitus valued the properties of fire as a sacred gift given by the teacher to the student. Kindling the enthusiasm for true knowledge was a sacred act. In today's world we would say a teacher who brings enthusiasm and warmth to a subject awakens the spirit of creativity in the student. Creative results demand creative methods, and creativity in teaching demands a firm understanding of the difference between permutation and transmutation. These two processes are similar in their high level of functioning, yet very divergent in their outcomes. They exist, as it were, in two very different levels of the cognitive act with a wall between them. The wall is the great wall which some philosophers have erected at the limits of intellectual understanding. The wall is constructed by bits of data cemented together with logic and linear thought patterns. The blueprint for the construction of the wall is the notion of causality. All that exists on this side of the wall of causality is the familiar landscape of the known. For some teachers education consists of showing students what is known. If students stray too close to the wall of causality and begin to wonder about the landscape on the other side, they usually are told that such places do exist but they are beyond our knowing, or that such thoughts produce no true results that can be measured and are better left alone. Most, sadly, turn away from the mystery at the wall and return to a lifetime of combinations and solutions, content to be in such a well-ordered universe. Still others, stricken by the mystery of the wall itself, form learning strategies where they permutate what is already known in endless, clever, manipulations that produce technically innovative models about the wall and its relationship to the landscape of the known.

Present day education places great value on such technical strategies. Innovative manipulation of ever greater volumes of linearly sequenced data is considered by some to be the epitome of the post-modern educational experience. Those who champion such innovative strategies for learning see students functioning at very high levels of efficiency and technical skill in their thinking. Too often, however, this type of technical training lacks the warmth of a truly human experience.

In the pursuit of knowledge, enthusiasm and warmth are kindled by conscious inner activity, by the production of inner images, not the manipulation of outer images. An education which consists primarily of the reception and manipulation of existing linear sequences unconsciously encodes a mode of passivity into the imaginative capacity of cognition, which is the capacity of the cognitive experience to be reflected in the consciousness as an image. Creativity develops when this image, seemingly by itself, suddenly becomes capable of further transformation. In education, if an image is actively formed by the student, a force is liberated in the consciousness that is the well-spring of creativity. With this force the mind can consciously move across the wall of what is "known," into the other landscape of intuited or imaginative knowing. Here, on the other side of intellect, lies the capacity for conscious transmutation and improvisation. The

Dennis Klocek teaches Goethian Studies at Rudolph Steiner College in Fair Oaks. He formerly taught art and science at the Sacramento Waldorf School. He may be reached at the college at 9200 Fair Oaks Blvd., Fair Oaks, CA 95628.

primary mode of thought in the imagination is non-linear, acausal and synchronous. Logic keys fail to function, linear sequences reverse, oscillate and dissolve into new, improvised constellations which are so characteristic of the creative state.

A machine, no matter how powerful it is at computing, can not, will not, and should not venture into this sacred state. In creativity, we have crossed the wall between technical procedures with their commands and the higher, more flexible mode of the totally new idea. We have had to sacrifice the terrible certainty of computation and logical proof for the transcendent uncertainty of improvisation and creative experience. This sacrifice is not without its pain and struggle. The struggle to remain actively imaginative requires, paradoxically, that the thinker first be thoroughly familiar with the landscape of the known. To be creative, one must first be able to think logically. This is an absolute imperative. However, this capacity soon leads up to the great wall where we experience a dimming of the logical cognitive capacity. It often happens that a thinker, following a train of ideas, suddenly runs out of "knowing." This is an experience of the great wall. Through continued effort one can push this wall further and further but the wall is always the limiting periphery of the landscape of the known. To navigate in the landscape of the known we use terms, modes, solutions, theories, laws and all other types of pre-formed conclusions to name, combine, categorize and otherwise terminate the inhabitants and fix the topography on the known side of the wall. Through all of the education needed in order to simply learn the names and topography, the human imagination waits, more or less patiently, for its higher nature to be realized by its owner. Once this is recognized, the imagination can then sprout wings and fly over the wall into its true home. The wings of imagination are feathered by the capacity to sustain attention.

When we reach the stage of thinking where an idea we are following suddenly appears to run out of knowable data, we reach the great wall between the me and the unknowable.

At first, we can develop the attention by training the mind to differentiate between things. We name, count, measure, and weigh in order that our consciousness may be brought into focus. This transforms diffuse basic consciousness into consciousness of specific things. This develops attention but it does so at the expense of separating us out from the world. On the other hand, we can now think about the world and create and manipulate images of the world inside ourselves. The experience of an inner world that is separate from the outer world is a symptom that a mind is developing the capacity for attention, that a mind is gaining cognitive power. It is also the beginning of the building of the wall between what is knowable and what is not. Before developing attention, one simply is. After developing attention, the thinker identifies with or pays attention to whatever is in the field of the attention. When attentive to sensory data, the consciousness is identified with sensory data, and the inner world is dimmed. When attentive to inner logic structures the consciousness is identified with inner logic structures and sensory data ceases to exist. In children, this development divides a world which, as an original experience, was a unity. Out of the dividing, a first, lower "wall" experience between ourselves and the world emerges. We develop attention and lose unity. In the place of the lost sense of unity we put the power of attention, wielded by us exclusively. Teachers are brokers for the commodity of attention. Students who pay attention to their lessons are rewarded with knowledge and more power of attention. As we are educated in attention it may be that we have invested so much power into paying attention that we accrue interest in a subject. This pays great dividends and may eventually result in others paying attention to us. All of these strategies are excellent until we reach the great wall. The lower wall is erected as we divide the world into me / not me. By skillfully paying attention to the "not me," that is, the world, we gain inner power of attention. This is the ability to hold onto an idea and think it through. When we reach the stage of thinking where an idea we are following suddenly appears to run out of *knowable* data, we reach the great wall between the *me* and the *unknowable*. By investing more and more attention we can push the great wall further and further into the realm of ideas. Nonetheless, the great wall still remains as the fundamental imponderable enigma of consciousness studies.

It is at the great wall that the potential for error in education has its most profound manifestation. The attention, which has allowed us to approach the great wall, has been formed on logic and linear cause and effect reasoning. At the great wall the limits of intellect and causality are experienced. The attention, which up to this time has progressed by ever more skillful manipulation of data, finds its field of activity

severely limited and the prospect of a strange new mental landscape looming large in the future. The problem is that the new landscape is totally devoid of the mental constructs used to build the attention in the first place. The logic and linear causality used to get to the wall will not serve to help us over the wall. The problem here is basically that the attention has become identified with the modes, commands, procedures, and terminologies of the training method. This is a fundamental error because consciousness obviously existed before the modes and terminologies were employed to focus it. The attention was undiffer-entiated and now it is focused. Sadly, it has given up its original, nascent power of transmutation and improvisation, and is identified with its capacity to retrieve that which it already knows and manipulate it into a change in the established order which, by definition, is an innovation. A deeper sadness is that this profound loss of true creativity for innovation's sake is held to be a viable educational paradigm by a surprising number of educators. When trying to provide for an educational experience in which the imaginative, creative power in a student will be developed, this distinction is crucial. To provide the hardware and technology for innovation will not strike the spark which allows the thinking to move past the great wall. A mind trained to innovation will turn away from the landscape on the other side of the wall and become enraptured by its own technical images. Such a mind will seek to consume images in ever greater numbers as it tries to satisfy the hunger induced by repetitive manipulation of predetermined sets. Such a mind hungers to produce images out of its own improvisational power. It longs to create. Innovation starves the activity of the imagination and creates an inner image hunger. By contrast, to improvise feeds the springs of the true source of creativity within the human mind. To improvise also means to learn to be comfortable with the totally new, to tolerate the ever fluid, unfolding process of eternal becoming. To create requires activity, to innovate suggests passivity, even if it makes changes in that which already exists.

What is more, creativity and improvisation can be taught. It is necessary that the student be given ample opportunities to function in the mental space characterized by the poet Yeats as the state of "negative capability." Educationally this is most readily available through experiences in the arts. In the arts the problem-solving mode is shifted to include all possible parameters of the problem, not just those instructions given in the operational manual. The solutions of artistic problems do not already exist somewhere in the software. The solutions must be created fresh, right in the chaos of the unresolved constellation.

The result may be technically less adept. The advances are less obvious and are not immediately applicable in a pragmatic market place. And yet, the thinkers who successfully scale the great wall can return from the journey into the higher thought realm laden with gifts to share with their fellow humans. This healing and prophetic role of the arts has always connected artistic images to the religious ideas of the past. What could be divined in the creative realm beyond the wall of intellect was cast into the healing myths of the culture and made visible by the activity of the artists.

The struggle in American education reflects a deeper struggle in American life. We are a highly adept society of technocrats searching for a culture. Popular culture with its throw-away avalanche of images does not provide a fertile ground in which active inner picturing can arise. The media flood of images blocks the image-making process already learned by a technically repressive, task-oriented educational paradigm. Is there no way to inaugurate the flowering of a new cultural movement? Can we educate towards a balance between clear thinking and an active life of feelings?

In the Waldorf school movement the goal is to provide an education in which the intellectual unfolding of children is rhythmically balanced by artistic experiences. The regular performance of dance, drama, music, and the visual arts as an integrated part of every lesson is the hallmark of a Waldorf school. Cultural awareness is enhanced by multi-language offerings from the earliest grades, as well as by historic surveys of the myths and legends of ancient civilizations as an integral part of the curriculum. Mathematics are taught experientially through body movements and clapping games. Later mathematics lessons grow out of the measuring of lengths and volumes for farming and cooking blocks. Teachers are trained to encourage multi-disciplinary approaches in all phases of the curriculum. Retelling of stories by children stimulates the active formation of inner picturing, as does

If you do not
expect the
unexpected
you will not
find it,
for it is not to
be reached by
search or trail.

Heraclitus

ON THE LIGHT SIDE

by Jean Watts

Picasso, Honey, let's be a bit less showy now and let the others be noticed.

extensive work in poetry and drama. Science lessons begin in the lower school with local, then state, geography followed by regional geography. This sequence integrates children into the physical world in such a way that they sense its wholeness, with the result that very little abstraction is presented. Later science lessons in botany and animal studies present the realms of nature as they are found in the world, specifically as they are related to the life and pursuits of the human being. Basic chemistry, physics, optics, and mineralogy are presented to the students as exercises in phenomenological observation. In these lessons the laws and the conclusions are not a prime concern. A more important educational goal is to develop the discipline to make accurate, systematic observations free of conjecture and premature conclusions. For students who may be brimming over with facts gathered from television or science books, the accurate observation of a burning leaf or a colored flame may be the beginning of a true interest in the phenomena of this world.

In these and many more examples the Waldorf approach to learning seeks to make the inner life of the student reach out to contact the world. The integration of the arts into science and history lessons provides the necessary dynamics to transmute innovation and the manipulation of facts into a truly creative learning experience. Through art the data is digested and put into a fluid motion in the inner life. Here, as thinking begins to play against the wall of the unknown, the dancing and singing, the painting and woodcarving help to lift the problems in mechanics or optics into the realm of the creative, the primal, the truly human.

The rhythmic moving into the linear logic of science and math and out again into the unresolved mental landscape of artistic activity allows the imaginative faculty to weave a field of images into which the conscious mind may read the deeper meanings behind the facts of the visible world.

It is from these creative, unresolved mental states that the most profound and culturally significant ideas arise. Human beings can be educated to be active in the formation of images. They can learn to produce life-enhancing, healing images which promote a deep sense of inner freedom. There is an educational system being practiced today which strives to produce students who will turn into creative, flexible adults capable of transmitting data into culturally fecund ideas. The times require enthusiastic adults with warm compassionate responses to the tremendous problems social, environmental, and cultural. Technology is not the answer to the spiritual malaise. A living education which values inner transformation is the only hope for the future, a future which belongs to those who can live, like Heraclitus, with the idea that the river I step into at this instant is not the same river that I put my foot into just a moment ago. For Heraclitus all life was change, all life was transmutation, chaos, and fire. We need to educated children to be comfortable flowing in the fires of their own unique genius. As teachers, we must heed Heraclitus' admonition that "Education is not like filling a bucket. Education is like building a fire." Can we build the fires of creative enthusiasm in our children by showing them our own struggles to live a vital, creative, imaginative inner life?

In the Waldorf movement we think we can. Indeed we think we must.

Show Me: Recognizing Spatial Intelligence

By Miri Fleming and Veronica Blake

During the first half of the twentieth century, Albert Einstein, Georgia O'Keefe, and Frank Lloyd Wright dramatically changed the way in which we view the world. They made significant contributions in their respective fields of physics, painting, and architecture. Although in separate and distinct fields of endeavor, Einstein, O'Keefe, and Wright serve as commonly recognized examples of people who were gifted in spatial intelligence.

Spatial intelligence is one of the seven categories of intelligence delineated by Howard Gardner (1983). Spatial intelligence emerges in various ways in different individuals.

- Spatial intelligence can be manifested as artistic abilities, through sculpture and painting.
- Spatial intelligence can be combined with mathematical-logical intelligence as in geometry and architecture.
- Spatial intelligence can be a strong component on which other intelligences rely.

In linguistics, for example, spatial intelligence is involved in creating poetic metaphors or similes, by which visual imagery is transformed into verbal imagery. Spatial intelligence can also be associated with logical and scientific thought in chemistry or physics when one visualizes scientific procedures and their results (Gardner, 1983).

Some capacity for the seven intelligences exists in all people. Those who have high potential in certain intelligences must have the motivation and opportunity to develop those intelligences to achieve or reach high competence (Gardner, 1983). Some students for cultural, economic, and other reasons, however, do not encounter encouragement, opportunity, or appropriate assessment. Therefore, they may not develop their innate capacities to high levels of competence.

Spatial Intelligence and Education

Typically, school activities stress the development of linguistic (verbal) and mathematical-logical (quantitative) intelligence, and promote systematic growth in these two areas of intelligence through instruction and curriculum. Assessment of giftedness usually occurs in these two areas.

Spatial intelligence, however, is not given the same degree of emphasis in schools as is linguistic and logical-mathematical intelligence (Brandt, 1988; Slanker, 1988). Growth and development in linguistic and logical-mathematical intelligence are fostered through the teaching of language arts and mathematics, subjects that are supported by thoroughly developed curricula throughout the school-age years. Yet spatial intelligence is not routinely and systematically taught at all levels through soundly designed curricula (Brandt, 1988; Slanker, 1988). Some knowledge and techniques used in spatial tasks may be taught sporadically in subjects such as geography, drawing, geometry, and woodworking, but these concepts are rarely assessed and taught as significant subject matter for all students at each grade level (Greer, 1984; Broudy, 1979; Bullough and Goldstein, 1984). The only discipline that includes methodical teaching of skills and concepts used in spatial intelligence is art (Walters and Gardner, 1984).

Spatial Intelligence Identification

Related to the sporadic approach to assessment and instruction in spatial intelligence is the difficulty of identifying high levels of competence (Walters and Gardner, 1984) Evaluation of products is the most common way of identifying spatial intelligence (Clark and Zimmerman, 1984). However, the validity of product assessment can be uncertain because many students lack opportunities to learn and practice skills, to develop talent, to present products, and to have their products judged by people knowledgeable in spatial intelligence.

Maker (1986) suggests assessing giftedness in spatial intelligence through the processes of spatial problem solving rather than using product assessment. This type of identification will be beneficial for all students because individuals from special populations may not have been exposed to the concepts tested in the conventional tests used for giftedness identification, or perhaps had little or no opportunity to practice with products considered important or sophisticated.

Maker (1986) suggests three ways for identifying processes of problem solving: "through observation of the individuals involved in the process of solving problems; examination of the products in various stages of completion; and interviews with individuals before, during and after attempting to solve a problem"(p. 2). Collecting information about ways that people highly competent in spatial intelligence approach and solve problems, provides criteria for assessing students' abilities in that intelligence.

Assessing intelligence through the process approach would be beneficial for students with different cultural backgrounds. English language deficiency has prevented such individuals from being identified as gifted when administered traditional group, language-based intelligence tests, and their products are judged by people unaware of contributing cultural or linguistic factors.

In assessing spatial intelligence through the problem-solving process, we bypass both linguistic barriers that may affect identification of competence, and judgement of a product of one cultural group according to the criteria created in another culture.

Relevance to School Settings

Spatial intelligence appears in pure form in the visual arts. Products of the visual arts seem to experience less influence from other intelligences than products of other abilities related to spatial intelligence (Gardner, 1983). For example, in architecture, abilities of spatial intelligence, mathematical-logical intelligence, and personal intelligence are combined when the size, shape, design, location, and use of buildings are considered. The ability to play chess is related to a combination of spatial, mathematical-logical, and personal intelligences, in that skills of pattern perception, geometric memory, and strategy are required (Gardner, 1983). "While one might underestimate the component of spatial thinking in the sciences, the centrality of spatial thinking in the visual arts is self-evident....the sine qua non of graphic artistry inheres in the spatial realm" (Gardner, 1983, pp. 195-196).

Students with higher abilities in the arts might be identified and hopefully served in appropriate programs for the gifted in the arts. But a large portion of academically gifted students participating in school programs for the gifted are identified through the non-verbal part of tests such as CogAT, Ravens, or WISC-R. This population of gifted in spatial intelligence might have artistic inclinations or might not. How then can we serve these students? The first step is recognizing the characteristics of their intelligence. Spatially intelligent people recognize and organize their conceptual world mainly through visual clues. As mentioned previously, they can combine clues from other intelligences, but the spatial ones are central.

For example, in order to remember how to spell a word, visual people might have to write the word with different spellings, look at them and then decide which is the correct one. Suggesting that students draw or map data will help them solve mathematical problems. To fully understand, visual learners often need to convert ideas and concepts into pictorial schemes, similes, or metaphors, such as: "The organization of the atom is like... "

Recommendations

Giving only oral instructions to spatially intelligent students might result in a failure to perform as required. Organizing events in only a sequential pattern, such as alphabetical lists or in chronological order, is not necessarily appropriate to these students' methods of thinking. We need to adjust teaching strategies to cater to these students' intellectual needs. For example, in language arts, instead of an alphabetical list of words, we could compile a thematic one. In social studies, rather than teaching events in chronological order, we can select a period of time and compare events across places or cultures during that period. By teaching systems and connections of causes and effects, we help visual students organize their world through "webs" and cognitive maps rather than through linear/sequential thinking. Chandler School District in Arizona is a district attempting to appropriately challenge spatially intelligent students. Students who are identified as gifted through the non-verbal portion of the CogAT are clustered in classes where teachers are specially prepared to deal with these particular students' needs. The curriculum used is essentially the same as in other classes, but the teaching strategies emphasize visual clues and visual organization of concepts. These methods help spatially intelligent students become successful. For example, in teaching antonyms and synonyms, traditionally we would write the words on the board, one beside or under the other. Instead, in this

Teaching Strategies for Spatial Learners

Get eye contact with the child before giving directions. *

Limit the number of directions presented. *

Write directions on the board, on overheads, or on paper. *

Let the child observe others before attempting new tasks. *

Use a visualization approach to spelling. *

Have someone teach the child to type, so assignments can be typed on a computer or typewriter. *

Use fantasy books rich in visual imagery to encourage reading.

Let child discover his or her own methods of problem-solving.*

Give child advanced, abstract material—even when he or she has difficulty with easy, sequential tasks. *

Avoid rote memorization: use more conceptual approaches. *

Avoid timed tests. *

Use diagrams, graphs, flow charts, and concept maps.

Incorporate movies and video tapes in your units.

Promote and accept non-verbal products.

Introduce use of computers with graphics.

Organize information in "webs" rather than lists.

Increase use of metaphors and similes.

Be wholistic, present the whole purpose of unit before breaking it down.

Encourage visual associations for developmental memory tasks.

Use maps and three-dimensional manipulatives and artifacts for demonstrations.

(*Silverman & Waters, 1990)

class, the words are written on a continuum that shows the relationship between the words. One word appears on one end of the continuum, while the antonym is shown at the other extreme and the synonym is shown at the same place as the first word. The clue is to show rather than tell!

Another way to help spatially intelligent students succeed in the 'verbal system' is to promote visual products instead of purely verbal ones. Instead of asking students to write an explanation that shows the interdependence of culture and natural environment, we can ask them to explain in a picture or web. Students could present metaphors of concepts that have been taught instead of trying to define or explain them. Currently such products are given as "creativity promoters" or "extra credit" but they are not given the same attention, respect or academic recognition as written work. Teachers need to assess visual products seriously, with a set of criteria, just as written work is assessed.

When spatially intelligent students encounter difficulty with easy problems, the recommendation is giving them advanced and abstract material rather than giving them easier tasks (Silverman and Waters, 1990). While at first seeming odd, this recommendation is based on the premise that these students need to see the whole picture in order to make sense of its parts. They will find it difficult to understand just one piece of the puzzle without connecting it to the completed puzzle.

Summary

Spatial intelligence is one of several intelligences delineated by Gardner (1983). Students and adults with high spatial intelligence organize their conceptual world through spatial and visual clues.

Teachers need to provide these students with instructional strategies geared toward their particular mode of thinking (see Figure 1 for teaching suggestions). A more sensitive approach to spatially intelligent students could prevent them from losing interest in further learning and becoming underachievers. Instead, they would realize that their spatial intelligence is but a different mode of viewing the world.

This paper is based on research by Blake and Fleming as part of project "Discovery". The project was directed by C. June Maker and coordinated by Shirley Schiever in the College of Education in the University of Arizona, Tucson, AZ. The researchers' purpose was to identify previously unrecognized talent in special populations and to expand the notion of talent in all individuals. This study was conducted through analysis of problem-solving processes in the different intelligences as delineated by Gardner.

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Some painters
transform the sun
into a yellow spot,
others
transform a yellow spot
into the sun.

Pablo Picasso

Youth Leadership Stories Wanted

Two professors at the University of Southern Mississippi are compiling a book based on the leadership experiences of youth. Elementary and secondary students who have demonstrated leadership ability by identifying a need for something new or something to be changed in their school, community, or religious affiliation are encouraged to write their stories of leadership. The story should be no more than 1500 words and should be typed and double-spaced. Please send the leadership stories by July 31, 1991.

Your Leadership Story

Please submit your information in story form.

I. What was your idea for something new or to be changed in your school, community, or religious affiliation?
II. What started the idea for your leadership project?
III. How did you go about developing your ideas?
IV. Whom did you involve?
V. What resources did you use, if any?
VI. What obstacles, if any, did you encounter with your leadership project?
VII. How long did it take you to complete the project?
VIII. Describe the setting (community, school, or religious affiliation) in which you conducted your project.
IX. How did your leadership project affect the lives of others?
X. How will you continue using your leadership abilities?
XI. What advice would you give to other students regarding ways to become a more effective leader?
XII. Information about you:
    Name
    Age
    Address
    Gender
    Grade Level
    Home Phone
    Signature

Send the completed story to Dr. Frances A. Karnes, S.S. Box 8207, University of Mississippi, Hattiesburg, MS 39406-8207.

Cleveland
Continued from page 1

which each student is asked to work with honesty and integrity, and expose the results to the scrutiny of teachers and peers.

Partnerships

During its first three and one-half years of operation, the CSSSA was principally occupied with the establishment of a stable and productive program of high quality. In that it was starting from scratch, the school had an opportunity and a responsibility to include the broader community as it developed its institutional philosophy and curricular approach. In doing so, the CSSSA allowed itself the luxury of invention and has gained access to a wide variety of collaborators. Artists, community members, the business community, teachers, parents, and, of course, students all have had a hand in the evolution from CSSSA the idea, to CSSSA the institution.

The school's initial partnership was mandated by its enabling legislation. By law, the school must obtain a portion of its funding from non-state government sources. The California State Summer School Arts Foundation was founded in the fall of 1986 to seek gifts from corporations, foundations and individuals. Included among over 100 private sector contributors are: Columbia Pictures Entertainment Inc., Atlantic Richfield Company, Walt Disney Company, Roland Music Corp., AT&T, Time Warner, Inc., J. Walter Thompson, and many more. The majority of the donations received by the school have gone toward scholarships and programmatic needs.

Another important CSSSA partnership has been forged through its interaction with local schools and school districts. To inform the 1.5 million eligible students of the programs, the school has tried to forge linkages with local educators. Given the delicate state of the state's arts education infrastructure, making these connections has been a challenge. In a rewarding number of high schools and junior high schools the CSSSA program has become an extension of the ongoing arts education program. In some cases the secondary curriculum is oriented to fulfill the portfolio requirements and performance assignments required by the CSSSA.

County and municipal arts agencies have also provided the school with local information and recruitment presence. Many of these organizations have been designated by their county governments as State-Local Partners to receive funding from the California Arts Council to support and coordinate local arts activities. They see the CSSSA as an extension of this function and have helped to organize community support for CSSSA students. Each spring the young artists recommended for the CSSSA program are designated "California Arts Scholars" and honored for their achievements by the State-Local Partners in 58 counties.

Advocacy

The large size and geographic diversity of the state, coupled with the CSSSA's own limited resources, has made the school dependent on the willingness of its partners to help spread the word. This past fall a new partnership idea was explored as an adjunct to the school's annual recruitment effort. Recognizing that our most valuable collaborators were the teachers, district officials, parents, and other community members who were already making the case locally for arts education, we began asking ourselves what we could do to help them help us.

In conversations with local arts education proponents it was clear that there was a growing sense of urgency about the continuing deterioration of the arts education infrastructure. With the recent economic downturn, local school districts were again facing cutbacks and, as usual, arts education was a prime candidate for reduction or elimination. More and more, local arts education advocates were finding that their traditional arguments in support of the arts were falling on deaf ears.

Our response was to offer the field a new advocacy strategy based upon our experience advocating for the CSSSA with the private sector, the legislature, and the Governor's Office. To test the waters, we wrote to schools, district offices, and State-Local Partners to ask if our perspective might be of some value to them. The response was overwhelming. The result was a CSSSA orientation workshop entitled *Student Creativity: California's Largest Untapped Natural Resource*, which was presented in various forms at different locations. The workshop was designed specifically to help teachers, parents, local artists, school and government officials, students, and others. Based upon CSSSA research and case histories, the presentation was designed to illustrate how discipline-based arts instruction is integral to the growth of young people, as well as to the communities in which they live.

Five New Arguments in Support of Arts Education

Following are summaries of the basic strategies that were presented in the CSSSA workshops. Although they are described as new arguments, taken separately most of them are not. Their newness has more to do with their perspective than actual content. Rather than advocating from a position of self interest, this approach recognizes the perspective of the community decision maker who is inevitably asking the question: *"How will arts education contribute to my meeting the social, political, and economic challenges of my community? "* This approach takes the position that arts educators cannot and will not find a place at the table until they are able to communicate that arts education enables the creative process to be used for everyone's benefit.

1. Arts Education is a Basic Educational Reform

Since the publication of *A Nation At Risk: The Imperative for Education Reform*, educators, parents, and civic leaders have sought reforms in education. In response, school systems nationwide have placed a greater emphasis on the generally accepted "building blocks" of basic education: math, science, and the language arts. The conventional wisdom is that the school's job is to prepare students for the work place and the best way to do this is to teach these basics.

A 1989 Assembly Office of Research report, *Arts Education in California: Thriving or Surviving?*, cites evidence that "a more balanced approach to education may well be more advantageous." The report states: "This balanced approach would not de-emphasize the importance of programs in the basic skills, reading, writing, and arithmetic, but would reemphasize programs in the humanities and fine arts. In fact, the evidence in California suggests that in schools where students perform above average academically, they also receive a richer dose of visual and performing arts courses."

Top arts students are highly motivated. It has been estimated that the students selected to attend the California State Summer School for the Arts have studied the equivalent of two full academic years in their art discipline prior to attending the school. A recent study of CSSSA students conducted by UC Santa Cruz researcher Dr. David Harrington indicates that many of these students experienced their first true academic successes through the arts. Many teachers report that the arts offer an alternative for success and respectability for students who struggle academically, particularly learning disabled and ESL students. They say the discipline these students learn through the arts often carries over to their study of other academic subjects. Some have used the prospect of attending the CSSSA to motivate students to stay in school.

2. Arts Education Helps Maintain our Leadership in the Technological Age

During the last decade the arts have been dramatically transformed through the introduction of new technologies. In areas such as film, music, design, and holography, new technologies adapted by artists have produced unanticipated new applications, and opened new markets.

Arts educators recognize that the artists of the twenty-first century will need to be as familiar with software as they are with glaze chemistry, harmonics, or light boards. To that end innovative curricula in video, music, and visual arts include experience with new ideas and processes and tools that have only recently become available to artists. For many students this is their first exposure to these resources. These new technologies are complex tools that will require increasingly facile and creative minds to put them to their best use. Students who are familiar with the creative applications of new and emerging technology will be an invaluable resource in the new industrial age.

3. Arts Education is a Promising Prevention Strategy

"Art-making" – the study and practice of the creative processes, is inherently empowering. Each day the student artist comes to class he or she is challenged and does battle with the new and unexplored. Arts students are creative pioneers and adventurers. Every day they are asked to go further out on an artistic limb many never knew existed. The challenge is to work honestly with self-discipline, owning the success or failure of their endeavors. Their art-making is an act of great courage.

In his study of CSSSA graduates, Dr. Harrington has discovered that many of the best arts students fall into the profile of "youths most likely to exhibit 'at risk' behavior." Based

upon student interviews and responses to questionnaires he is convinced that they have succeeded in the face of difficult circumstances because their passion for and commitment to art has anchored their lives. The following direct quotes illustrate that fact:

Writing allows me to release, clarify, and define emotions that are confusing to me or that overwhelm me.

When I paint or draw it helps me understand myself and the world I live in. It also helps me cope with problems that come up in my life.

Acting to me is a better escape and gives you a better high than any drug I know. It makes me feel secure, loved, unconfused about my purpose in life, and, most of all, it makes me 'somebody.'

4. Arts Education Contributes to a Responsible, Productive Citizenry

As skilled professionals, arts educators are role models who validate and encourage the talent and hard work exhibited by their top students. Through their interaction with their teachers and guest artists, students become intimately familiar with the regimens needed to acquire and maintain exemplary skills. The artistic discipline they acquire can translate to all of their life's endeavors. Students of the arts are broadened through their learning:

- the difference between adequate and excellent
- to discipline the imagination – using it to grapple with and solve difficult problems
- to accept the responsibility for the success or failure of their own endeavors
- to work with others as a team
- that you never stop learning

These are the working tenets of the arts professional. They are also some of the more significant milestones adolescents must pass on their way to responsible adulthood. As a result of these experiences students emerge stronger, more confident – empowered.

5. Arts Education is a Matter of Community Development

In recent years, the top executives of America's leading companies have been complaining about the lack of creativity and problem-solving abilities exhibited by entry-level college graduates and technical workers. In the words of one frustrated executive they are... "looking for workers, managers, engineers, scientists, and executives who do not regard apparent dead ends as obstacles but rather the doors of opportunity." Similar sentiments are also being voiced in the public sector where one often hears talk of a leadership deficit. Voters and politicians alike question where we will find the vision, energy and creative spirit needed to tackle society's seemingly unsolvable problems.

The challenges of the next century will be met by citizens with enormous energy and a well developed capacity for imaginative discipline. These are the attributes our communities are looking for in our next generation of leaders. Where will our future citizens acquire these skills? Where will they practice risk-taking, challenging assumptions, and questioning conventional wisdom? Arts education is the laboratory for harnessing the power of the intellect through the discipline of the creative processes. Arts education at its best supports the growth of the imagination and creativity as tools we must employ to succeed in a complex society.

The CSSSA workshop presentations did not advocate that arts education supporters abandon their traditional arguments in favor of these new ones. Rather, it was suggested that they add them to their arsenal. The suggestion was made that they involve "unlikely allies" such as business leaders, social service professionals, and senior citizens in their advocacy efforts to help articulate these arguments. We also warned that these points were useless if advocates could not articulate them with conviction. In many cases though, we actually found that the major difference between the old and the new approach was semantics and vocabulary. (The school plans to revise the workshop to reflect the state's rapidly changing political and economic situation, and to offer it again in the fall of 1991.)

For more information about the CSSSA contact them at 2012 H Street, Room 201, Sacramento, CA 95814; 916/445-8919.

William Cleveland, Director of the California State Summer School for the Arts and Chairman of the Board of the California Confederation of the Arts, is a member of the Board of Directors of the National Conference of Governor's Schools. He is also a musician and writer whose book, Art in Other Places: Artists at Work in America's Commercial and Social Institutions *will be published by Praeger Press, NY, in January, 1992.*

References

Harrington, David M., *CSSSA Talented Research Project: An Overview*, unpublished paper.

National Commission of Excellence in Education. *A Nation At Risk: The Imperative for Education Reform*, 1983.

Thompson, S., A. Sun, and L. Beattie. (State Assembly Office of Research report), *Arts Education in California: Thriving or Surviving?*, 1989.

CURRENT CAG PUBLICATIONS

JUNE, 1991

Since 1961 one of CAG's major goals has been the dissemination of information. The *Communicator* has grown into a journal. A newsletter, the *Intercom*, was added a few years ago. Various committees over the years have been charged with developing booklets, each of which addresses a specific need in the field of gifted education. These publications which are still available are listed here with a brief description. We invite you to order any of them which might assist you in serving gifted and talented young people.

Each of the publications described was the result of a collaborative effort. Since many of the authors are well-known authorities in the field, the list of committee members who worked on each booklet is included.

Districts are invited to order via purchase order if that is more convenient. Private parties may use Mastercard or Visa should they wish to charge purchases.

If you need more information, please contact the CAG office at 818/888-8846.

ASSESSING AND IDENTIFYING STUDENTS FOR GIFTED AND TALENTED PROGRAMS: Recommended Procedures

by Sheila Smith, Sylvia Dean, Sandra Kaplan, Patrick Phelan, Sharon Russell, and Claudia Spelman
1990, 32 pages, $3.00

A CAG Inquiry Committee on Identification studied the current research, reviewed district practices, and compiled a handbook of recommended procedures to assist districts in establishing criteria for identification of students for gifted and talented programs. Specific suggestions are made regarding eligibility criteria, methods of search and screening, and appropriate practices to provide all students with an equal chance for identification. A selection of forms, checklists, and letters is included to serve as models for districts to adapt to their own needs.

DEVELOPING POLICIES FOR A GIFTED/TALENTED PROGRAM

by Marge Hoctor and Sandra Kaplan
1989, 22 pages, $3.00, spiral bound

Grading practices, curriculum continuity, teacher training and assignment, credit for courses taken elsewhere, removal of students from a program, homework assignments, over-scheduling of the gifted, and underrepresentation of some subgroups – these are all thorny issues which need to be addressed in the policies of your GATE program. CAG convened a policy symposium, identified 14 major problems which are common in present programs, and then developed a workbook to help your school or district plan policies to address these issues. Each topic is introduced with a paragraph giving some thoughts which evolved at the symposium. There are spaces for entering implications, both positive and negative, for suggesting policy, determining needs, and establishing timelines.

GUIDING GIFTED AND TALENTED STUDENTS

by Paul Sheckler, Marj Gatzke Frye, Carol Smith, and Joy Malvitz, 1988, 62 pages, $5.00

This handbook for counselors, parents, and teachers addresses the guidance needs of gifted and talented students by school level – elementary school, middle school, and high school. Separate sections deal with underachieving students and the specific role of parents in guiding the gifted. An extensive bibliography lists over 100 sources which the authors used to compile this book. Attractively formatted and illustrated, the book should prove helpful to all adults who find themselves in a position to play an influential role in the development of gifted and talented children.

IMPROVING DIFFERENTIATED CURRICULA FOR THE GIFTED/TALENTED

by Barbara Clark, Sandra Kaplan, Gloria Burns, Nona Conner, Fay Fintel, Ruthe Lundy, Janet Ward, and Elaine Weiner, 1981, 45 pages, $5.00

- What constitutes differentiated curriculum for gifted and talented students?
- By what standards can one judge the design of a gifted program?
- Why are gifted programs important?

This reference and workbook for educators and parents presents the elements, principles, and criteria which should be considered in planning, developing, and evaluating curricula for gifted and talented students. Included are a developmental sequence to construct differentiated curricula and worksheets to use in planning and evaluation.

SCOBEE CURRICULAR UNITS

by Paul Robinson, Jane Schaffer, and Jacqueline Shimonauff, 1989, 47 pages, $5.00

The work of three teachers who were awarded Scobee Curriculum Development grants by CAG is compiled in this publication. The objective of the grants was to honor Commander Dick Scobee of the Challenger while heightening interest in space-related studies in the classroom.

Galactic Colonization for Our Future Astronauts (Jacqueline Shimonauff) is not really a unit of study, but rather the product of a unit. It is a student-produced work, full of sixth-grade art and imagination, about the possibilities for future colonization by earthlings.

Flying High (Paul Robinson) is a secondary science unit aimed at developing plans for experiments which would be appropriate to conduct on the Space Shuttle through the Get Away Special (GAS) program of NASA.

Search for Truth (Jane Schaffer) is a humanities unit for middle grades which stresses the value and meaning of searching and exploring oneself, others, and the world through literature.

Preschool/Primary Education for the Gifted

Edited by Eileen Swartz with articles by Susan Baum, Barbara Clark, Donnelly Gregory, Robert Haas, Evie Hiatt, Sandra Kaplan, Merle Karnes, Paul Plowman, Sheila Smith, Joyce Van Tassel-Baska, and Anne Wolf
1987, 27 pages, $2.00

Articles from the January 1987 issue of the *CAG Communicator* were reprinted as a booklet dealing with the education of gifted preschool and primary children from the perspectives of several experts in this field. Topics include school activities appropriate to primary children, selecting literature for beginning readers, identification practices, and meeting the needs of gifted preschoolers at home.

So You Want to Start a Parents' Organization: An Information Pamphlet Written by Parents for Parents

by Charles Camarda, Carl Disbrow, Doris Disbrow, and Ivan Rowe, 1983, 27 pages, $5.00

An outline of the steps necessary to begin a parent sup-port group for gifted and talented programs. While the suggested activities are directly related to G/T Programs, the general information would be applicable to any support group. A sample set of by-laws is included as well as sensible suggestions to keep the group on task and to help it to set realistic goals.

Back issues of the *Communicator*

Back issues of the CAG journal, the *Communicator*, are available for $2 each as long as the supplies last.

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February 21-23, 1992

Application to be a Presenter

If you would like to present a workshop session, please complete this form and mail by **October 15, 1991** to:

Richard Sholseth
Los Angeles County Office of Education, Room 299
9300 East Imperial Highway
Downey, CA 90242

Telephone inquiries may be directed to
Mr. Sholseth at 213/922-6380 or
Kaz Tanaka at 213/726-1225, ext. 2291

Applicants will be notified by November 25, 1991.

Please print legibly or type

Name: _____ Phones: Work: (_____) _____

Preferred mailing address: _____ Home: (_____) _____

City, State: _____ Zip code: _____

School District: _____ Position: _____

Will you be having a copresenter?_____ If so please attach a page with the above information for each copresenter.

Title of Session _____

Please limit your title to 60 characters, including spaces

***Major* target audience** (check one box)

❑ Teachers ❑ Administrators ❑ Counselors ❑ Parents ❑ General

***Most* appropriate for those interested in** (check one box)

❑ Preschool/K ❑ Primary (1-3) ❑ Intermediate (4-6) ❑ Middle (7-9) ❑ High (10-12)
❑ K/12 ❑ University

Level of complexity (check one box)

❑ Entry ❑ Intermediate ❑ Advanced ❑ All

Attach a page giving the following information:

- Workshop description for conference program, limited to 75 words
- Brief summary of content and its implication for the gifted/talented
- Two to four objectives for the workshop
- Agenda for the workshop

Information for Presenters

1. The Conference Committee is seeking a broad range of workshops. Two areas are to be highlighted this year.
   - The preconference *Celebrating Diversity* will address the changing demographics of California, e.g., serving linguistically or culturally diverse students, using situational identification methods, finding and serving the underachieving and learning disabled gifted, etc.
   - A mini-conference for parents has been scheduled for Saturday morning.
2. Most workshops are 1-1/4 hours in length. A few double sessions of 2-3/4 hours can be arranged. If your topic requires that presentation format, please indicate below.
3. Expenses for travel and attendance at the conference are the responsibility of each presenter. Presenters who plan to attend any session at the conference other than the session(s) she/he is presenting must register for the conference. CAG will extend a year's complimentary membership to the primary presenter of each workshop, and will reimburse up to $25 for copying of handouts.
4. Each presentation room will be equipped with an overhead projector and screen. A limited number of VCR's will be available. If your presentation requires one, please indicate below. Any other AV equipment must be provided by the presenter.
5. Presentation rooms are set theater style. If your workshop must have a table for each participant, please indicate below.
6. Any special requirement may limit your selection possibilities. Rooms are assigned based on special requirements which must be stated at this time!

Special requirements: _____

Please give the name and contact information for a person who could recommend you as a presenter.

Name: _____ Phones: Work: (_____) _____

Position: _____ Home: (_____) _____

MEMBERSHIP·APPLICATION

Please share this copy of the *Communicator* with a friend when you have finished reading it. He or she might like to use this form to become a CAG member and active supporter of gifted education. Because of CAG's role in lobbying for appropriate education for gifted and talented students, dues payments to CAG are not tax deductible as charitable contributions for Federal income tax purposes.

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Role: ❑ Administrator/coordinator ❑ Board of Education member ❑ Consultant

❑ Counselor/psychologist ❑ Parent ❑ Teacher ❑ Other _____

Special Skills/Interests: ❑ Arts ❑ Humanities ❑ Math ❑ Science ❑ Computers ❑ Advocacy/ legislation

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